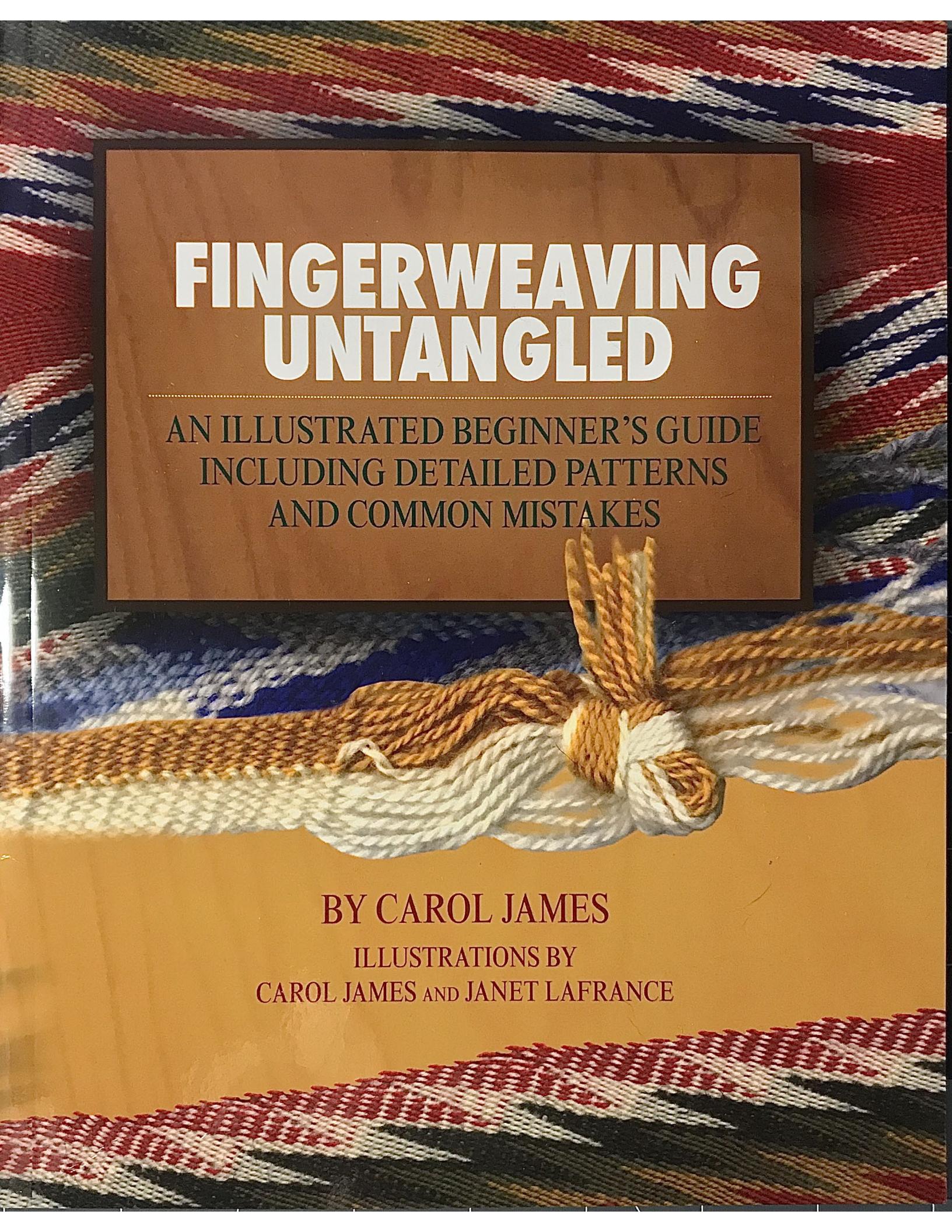


FINGERWEAVING UNTANGLED

AN ILLUSTRATED BEGINNER'S GUIDE
INCLUDING DETAILED PATTERNS
AND COMMON MISTAKES



BY CAROL JAMES

ILLUSTRATIONS BY
CAROL JAMES AND JANET LAFRANCE

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GETTING STARTED



MATERIALS

Any **STRING** or **YARN** can be used to create the pieces indicated in this book. Select a smooth yarn (no lumps or extra frilly bits). If you put hundreds of hours into a belt, you will want to use a material that will not pill on the first wearing. Choose a good quality worsted wool, such as:

- Quebecoise, 2-ply from Filature LeMieux <www.lemieuxspinning.com>
- Briggs and Little, 2-ply <www.briggsandlittle.com>
- See my website <www.sashweaver.ca>

LEASE STICKS might be the well-cleaned leftovers from popsicles

- Popsicle sticks are frequently available at craft stores
- Chopsticks, frequently available in bulk at Chinese food stores
- Lengths of dowling, available at hardware or home improvement stores

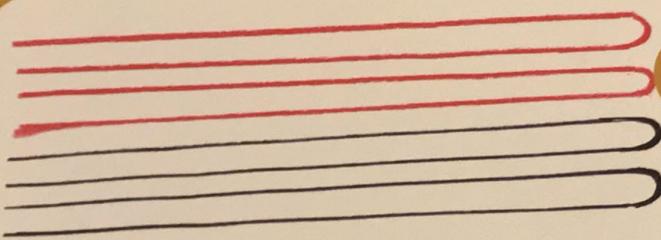
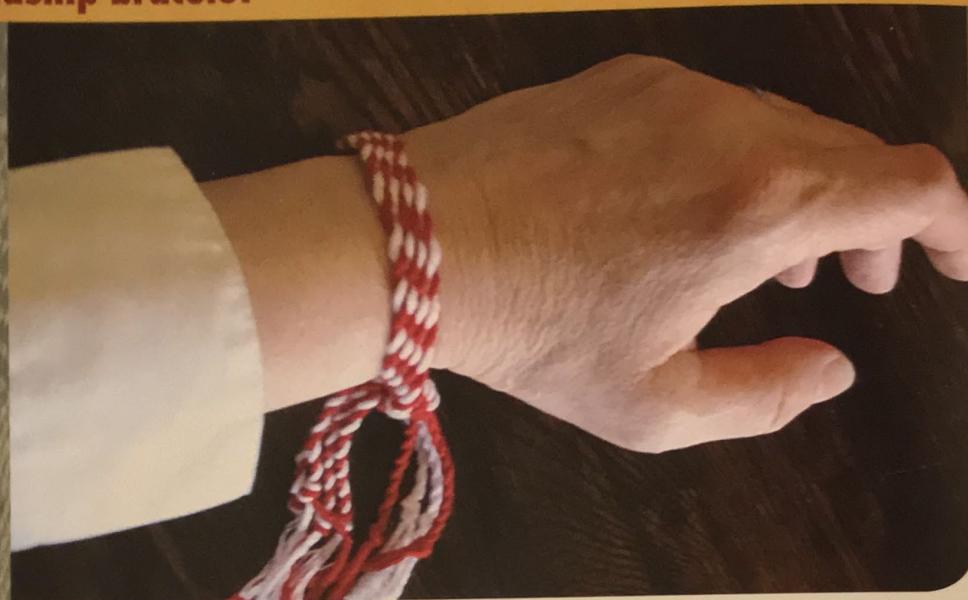
TAPE that holds tight without leaving residue is found at many home improvement stores, sold under the name ‘masking tape’ or ‘painter’s tape’

BEESWAX is obtained from your local beekeeper or apiculture society or from a sewing/quilting supply store

BEADS can be found at craft supply stores

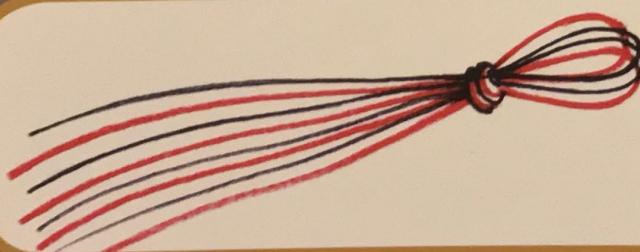
BEGINNER'S PROJECT

Set-up for a friendship bracelet



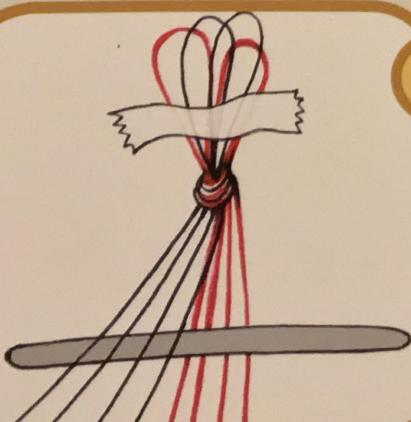
1

- Measure out 4 threads, each 1 metre long (1 yard), 2 red and 2 white.
- Fold the threads in half.



2

- Gather the threads together and tie a knot near the folded end.

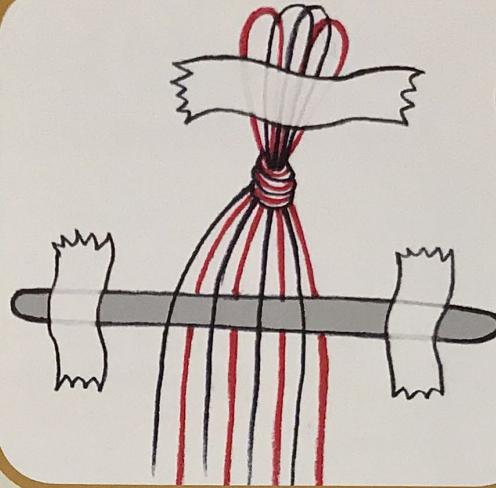


3

- Tape the threads to a tabletop.
- Lift the white threads and place a stick on the table over the red threads.

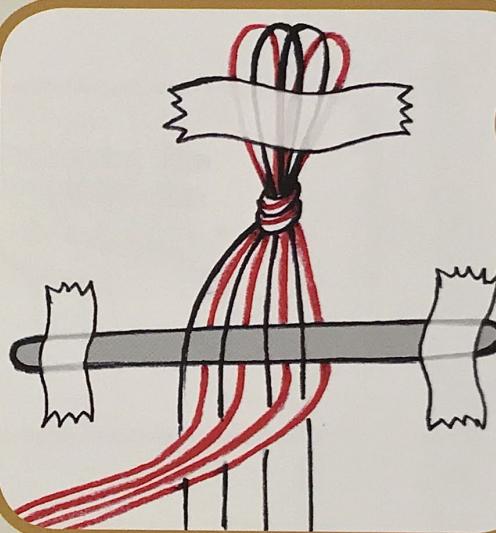
- Tape the stick to the tabletop.
- Place the white threads on the table, being careful to arrange them so that all the threads are straight, flat, and parallel.

NOTE: the colors alternate as shown here, starting with a red thread at the far right.

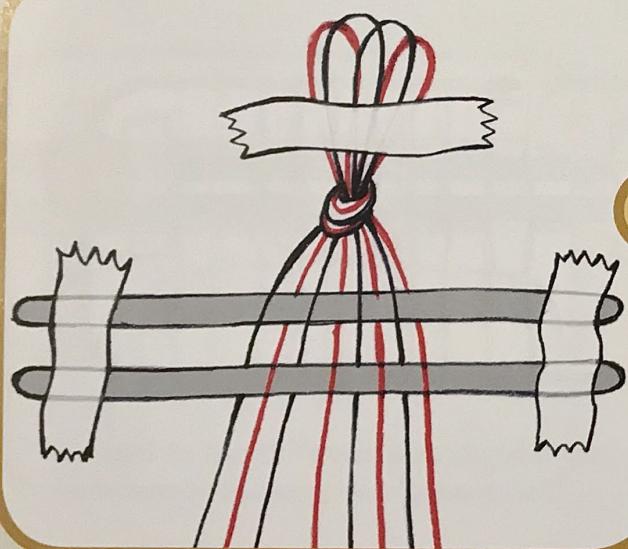


4

- Lift all the red threads.



5



6

- Place a second stick on the table on top of the white threads, as near as possible to the first stick.
- Tape it in place.
- Place the red threads down on the table, being careful to arrange them so that they are all parallel to one another, alternating the whites with the reds.

WEAVER'S TERMS:

You have now created a set of lengthwise threads called **WARP**.

The threads are arranged to form what weavers call the **FIRST CROSS**.

This arrangement helps maintain order as you get started.

BEGINNER'S METHOD

Fingerweaving a Friendship Bracelet



SET-UP

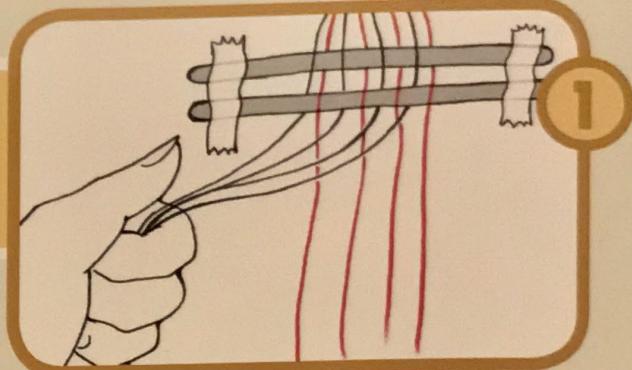
Threads are set up and ready to go.

The SashWeaver website www.sashweaver.ca offers a variety of Educational Videos, including one on this Beginner's Method, featuring the STAR method.



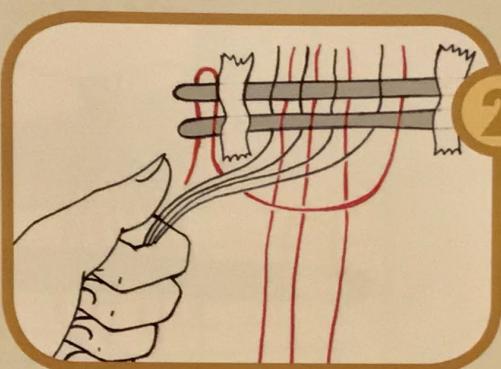
CREATE THE SHED*

- With your left hand, lift all the white threads.



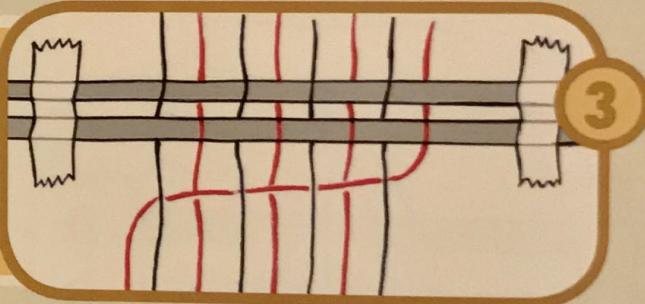
PASS THE WEFT*

- Select the rightmost thread, a red one.
- It travels across the shed to the end.



CLOSE THE SHED

- Arrange the threads in order.
- Make sure they are parallel, alternating white and red.



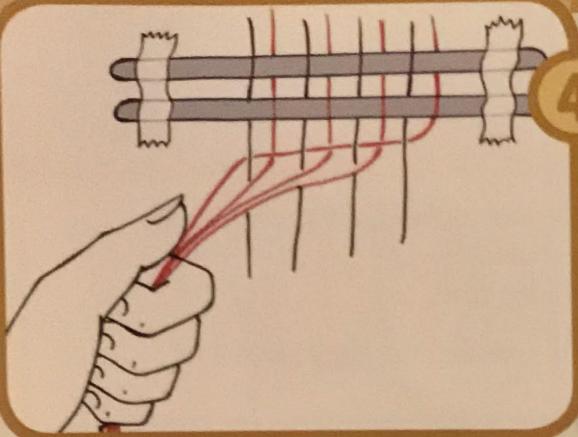
You now have moved your first thread; it began as a **warp*** thread on the right, served as a **weft*** thread for one row, and has now returned to **warp*** position at the left of the work.

WEAVER'S TERMS:

* **WARP** lengthwise threads

* **WEFT** sideways threads

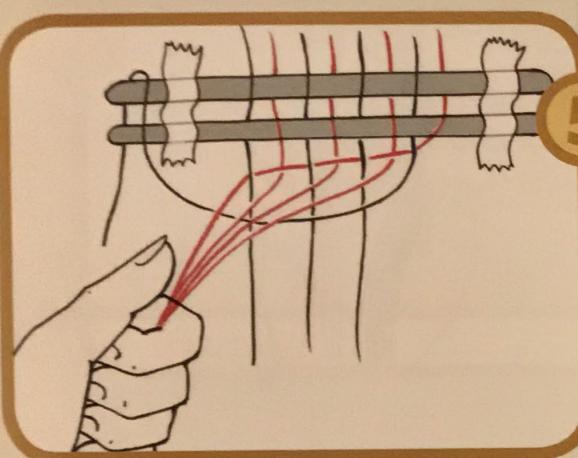
* **SHED** space between front and back warp threads through which the weft passes



4

SHIFT THE SHED

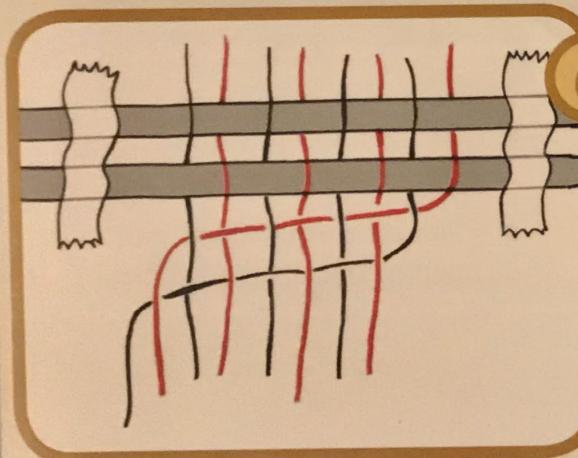
- Regroup, lifting all the red threads.
- Be careful to include the previous weft.



5

PASS THE NEXT WEFT

- Select a new weft, a white one this time.
- It Travels across to the end.



6

CLOSE THE SHED

- Arrange the threads in order.
- Make sure they are parallel and alternating.
- Go back to step 1 and repeat.

HOW TO FINISH OFF

Remove the tape and sticks.

Cut the loops.



Untie the knot at the top.



Tie the two ends together with a knot.

People have been known to weave huge sashes using this technique. Do not feel compelled to rush into the Advanced Method.

When you feel comfortable with this Beginner's Method, then try it with 12 threads. Try the Diagonal Stripe as described on page 40.



ATTENTION Having trouble? Check out the section on identifying mistakes, pages 30-35.

ADVANCED METHOD

The Advanced Technique is a much more efficient method of fingerweaving.

Once mastered, the threads can be moved quickly
and there is an easy flow from one row to the next.

Threads are transferred from left hand to right, shifting the shed as you go.



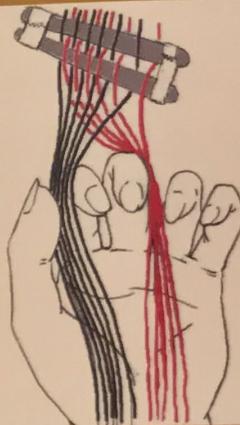
SET-UP

Instructions here are for a set-up of 12 threads, 6 red and 6 white alternating.

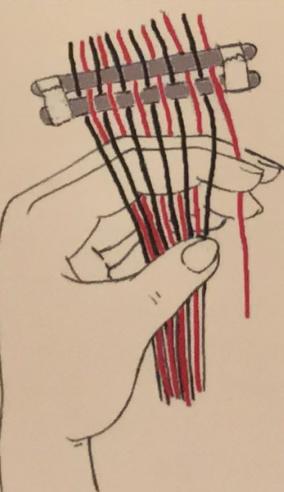
Separate the warp into two groups of threads, the front threads (white) and the back threads (red).

THE SHED

- The threads to be woven are held in the left hand.
- The shed is maintained by the insertion of two fingers into the space between front threads and back threads.



1



2

CHOOSE THE WEFT

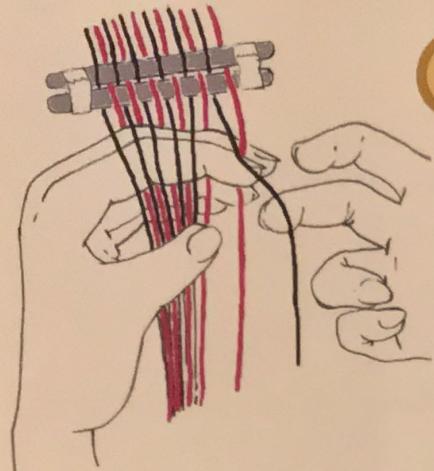
- The rightmost thread is selected as weft thread.
- Place it between index and middle finger of the left hand.



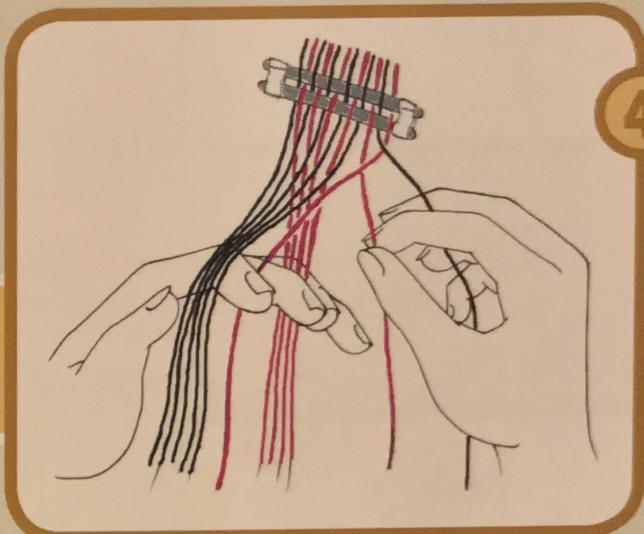
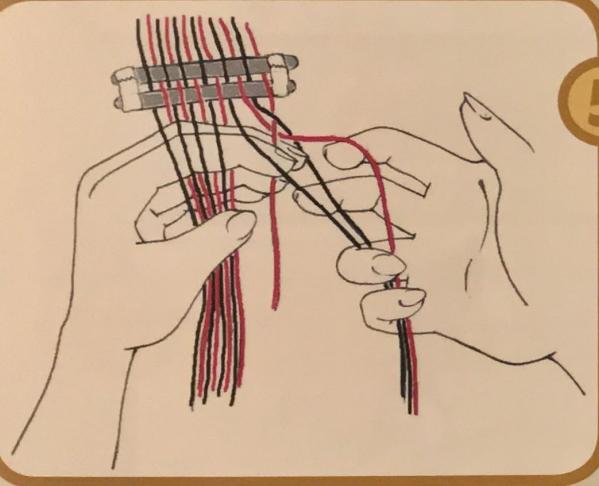
ATTENTION

Many students initially complain that these movements feel very uncomfortable. This only means you are unused to the movements. Please try to follow them explicitly. They are designed to help avoid serious problems.

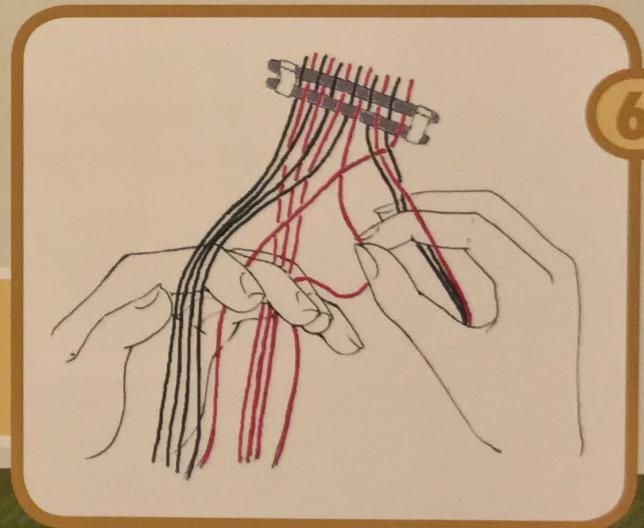
To avoid a very common source of error, make sure the weft is securely stowed between the index and middle fingers of the left hand through all movements until the end of the row.

**3****SHIFT THE SHED**

- The middle finger of the right hand takes the second thread from the left hand, a front one, and holds it.

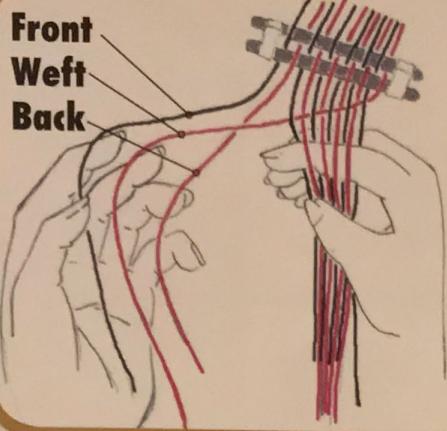
**4****5**

- Repeat these actions (3 and 4) until the end of the row.

**6**

- Say aloud "Middle finger grab" and "Pinch" as you move the threads.

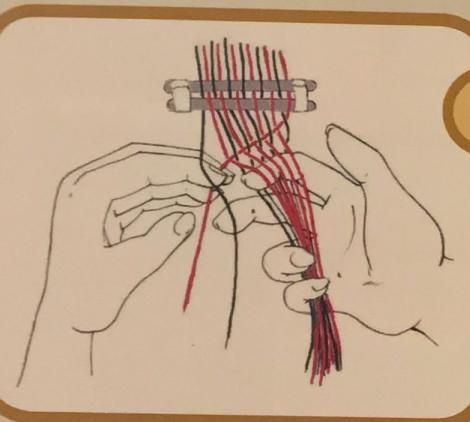
WEAVER'S TERMS:**WARP** lengthwise threads**WEFT** sideways threads**SHED** space between front and back warp threads
through which the weft passes



7

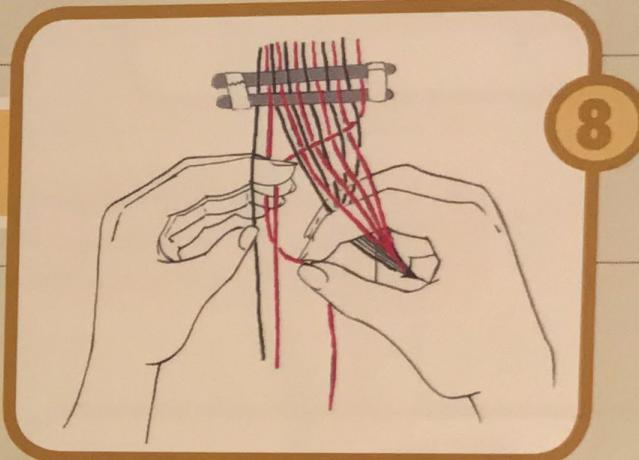
ENDING THE ROW

- Special attention may be required as you approach the end of the row.
- Confusion at this point is common.
- Turn your left hand so your palm faces you and then compare with this image.



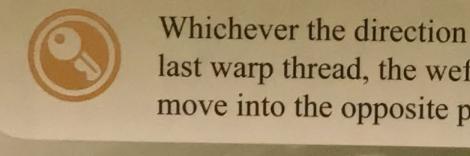
9

- The last 3 threads will move as follows:
back to front using index and thumb.



8

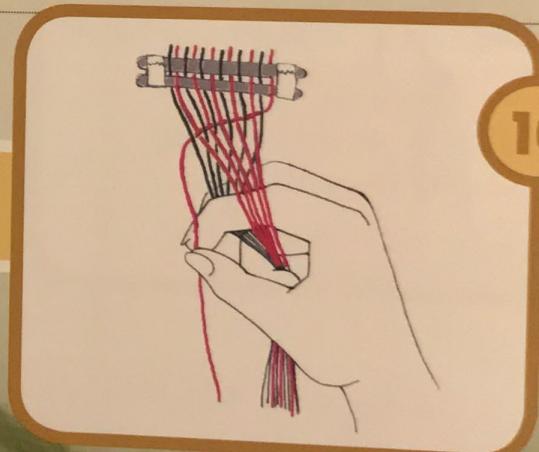
- Front to back using middle finger.



WEFT RETURNS TO WARP

- Weft becomes a front thread.

Whichever the direction of the last warp thread, the weft will move into the opposite position.



10



To safely pause in your weaving,
see the section on 'securing the
shed,' page 23.

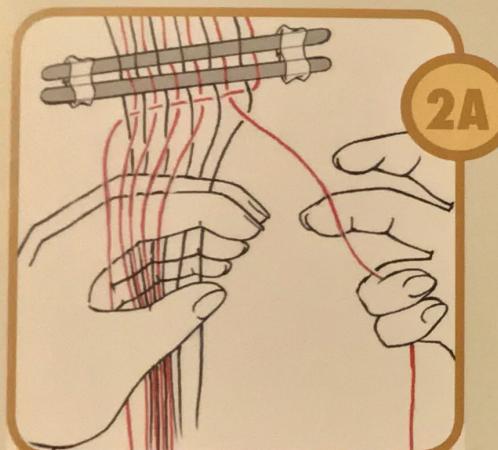


TO BEGIN A NEW ROW

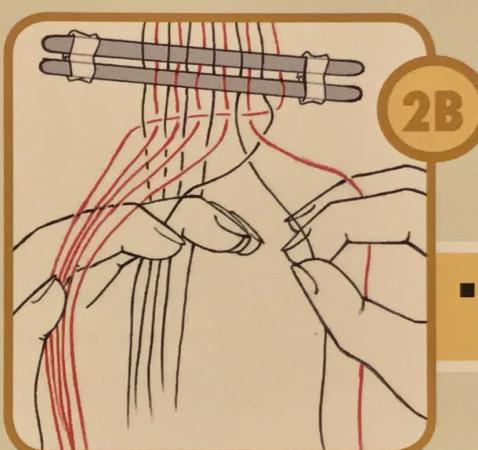
Transfer all the threads from your right hand to your left hand.

Repeat the movements, the same as in Row 1.

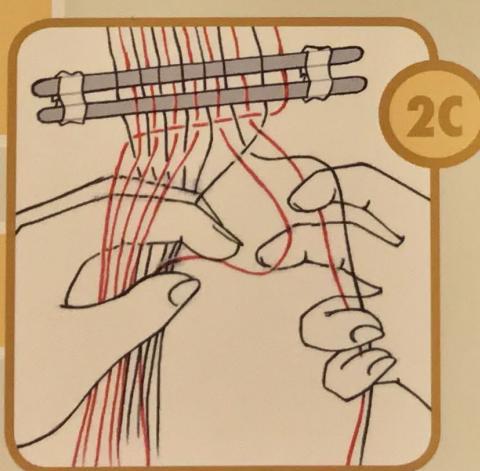
The colors will be reversed.



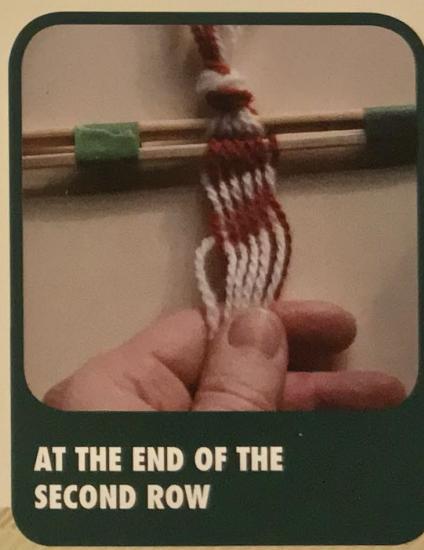
- Weft has been selected. Front thread moves to back.



- Back thread moves to front.



- Front thread moves to back.



AT THE END OF THE SECOND ROW



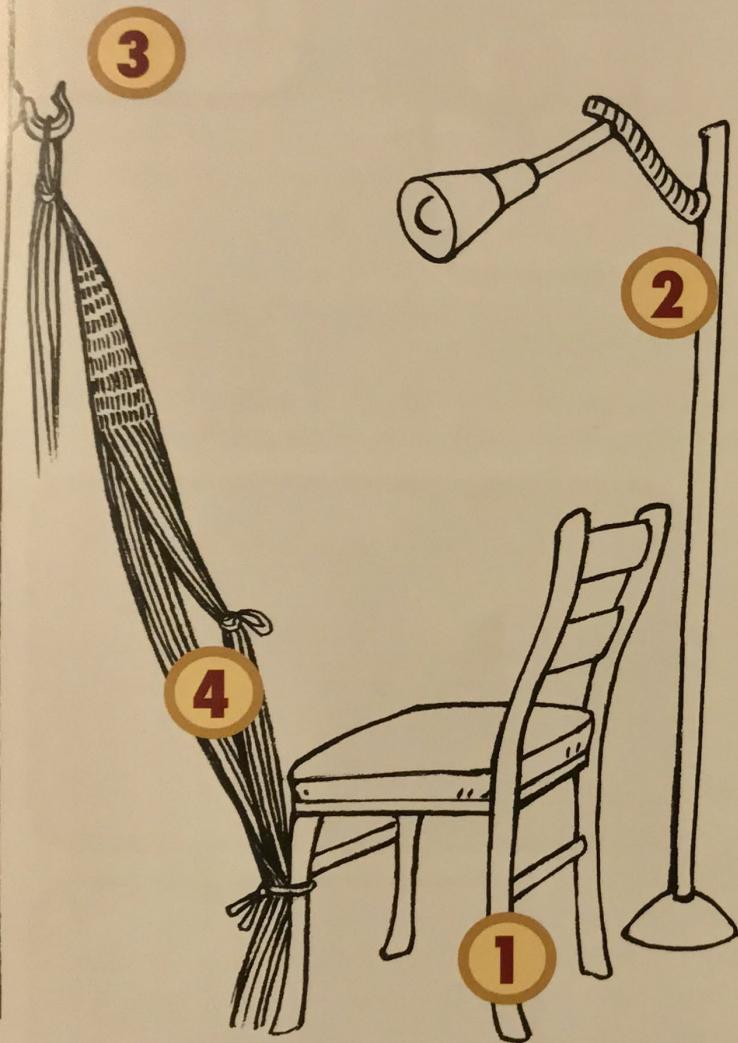
ATTENTION

At the end of each row, count to be sure you have half of the threads in front, and half the threads in back. Return to page 14, and begin a new row.

TIPS, TRICKS & TROUBLES

SOME TRIED AND
TRUE METHODS

THE SET-UP



Elements of a good set-up at home

1. A **comfortable chair** will help you avoid all kinds of aches and pains.

It is important to have a place on the chairleg for tying the lower end of the work. This will provide the appropriate tension in the cloth.

2. **Good lighting** should come from behind your shoulder. Sufficient illumination goes a long way to help you differentiate one thread from the other.

Take care that your head does not cast a shadow on your work.

A place by the window is nice, but sit with your back to the sun.

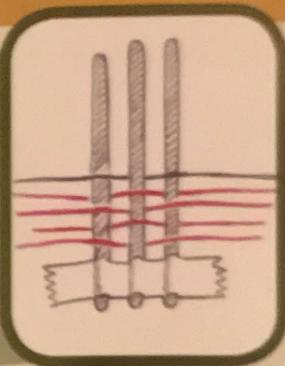
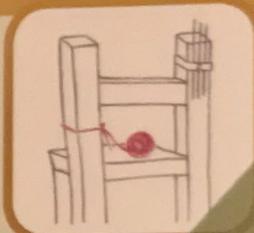
3. **A firm hook in the wall.** A nail will do, sometimes a door hinge pin works. Try several different spots around your house with a nail in the end of a board before doing permanent damage to the wall in a place you might decide later is not right.

4. **The safety belt** holds your place when you must leave your work unattended. A 30 cm length of string (12 in) suffices. See page 23.

FOR A BEGINNER'S PIECE

Measure out a set of threads. You will begin by attaching 3 **lease sticks*** to the upright of a chair. Attach color A yarn to the other upright. Be careful to weave through the 3 sticks:

Go ‘over, under, over’ the first time around. Go ‘under, over, under’ the second time around. After 12 complete rounds of color A, attach color B. Measure out 12 complete rounds of color B, continuing to ‘weave’ through the 3 lease sticks.



BEFORE YOU CUT be sure to tape the 3 sticks together.

Although not as important when you are dealing with 24 threads, it is a good practice to learn. This step is extremely important when dealing with large numbers of threads.

Tape the upper 2 sticks so they stay together. They hold the weaver’s ‘First Cross,’ keeping order in the threads for the first row of weaving.

Tape the bottom stick to the upper two. The bottom stick holds the first shed, where you’ll put your fingers when you start to weave.

Cut the yarn.



Keep the 3 sticks taped together until you’ve verified there are no errors.

For error-correction, see the next page.



Knot the upper threads together firmly. Suspend the work by this knot, attaching it to a nail or hook in the wall.

Place your fingers in the first shed (removing the lowest stick) and start weaving.

MEASURING OUT A SASH

THREE DECISIONS TO MAKE:

1. How wide is your sash? Thickness and number of threads determine the width of a sash.

A fat yarn might give you 15 to 20 threads per inch. For a 10 cm (4 in) wide sash using fat threads, 60 to 80 threads will do.

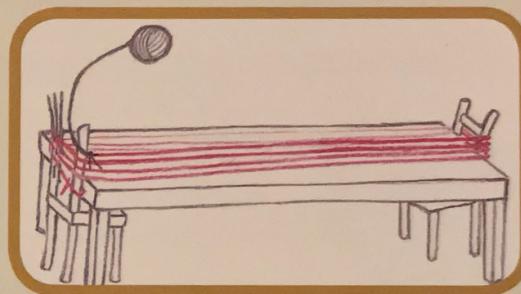
Medium yarn tends to result in 25 to 30 threads per inch. For a 10 cm (4 in) wide sash using medium yarn, 100 to 120 threads may be required.

Weave a sample of 4 or 5 repeat patterns to verify your choice of colors and width of sash.

2. How long is your sash? You will need lengths of yarn longer than the desired length of the sash. This will allow for the shrinkage that happens when the threads travel sideways as you weave. An extra 30% is generally sufficient.

For a finished length of 60 cm (24 in), add 20 cm (8 in); measure out 80 cm (32 in). (You may use the back of a chair for this.)

For a sash of 3 meters (approx. 9 ft), measure out warp that is 1 meter (3 ft) longer. That is, 4 meters (12 ft) in length. Chairs placed at either end of a table might give you the proper distance.



For each color, calculate as follows: **(Sash length + 30%) x (number of threads) = length needed.** Many yarns will give you information on the length per skein on the packaging.

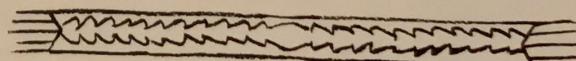
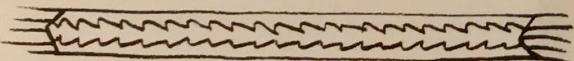
3. End-to-end or Middle-to-end? Decide where you are going to begin weaving. This decision affects the placement of the **lease sticks*** in relation to the place where you will make your color joins and where you will cut the threads.

OPTION 1

Some sashes are woven from one end to the other. This allows the pattern to run continuously the length of the sash, but results in ‘monster size’ false weave tangles. For this option, measure enough space for the fringe length between lease sticks and cut ends.

OPTION 2

Other sashes are woven starting at the middle. This minimizes the false weave wear-and-tear on the threads, but requires a ‘Bull’s Eye’ at the center (see page 27). For this option, place the lease sticks directly opposite the place where you will cut.



WEAVER'S TERMS:

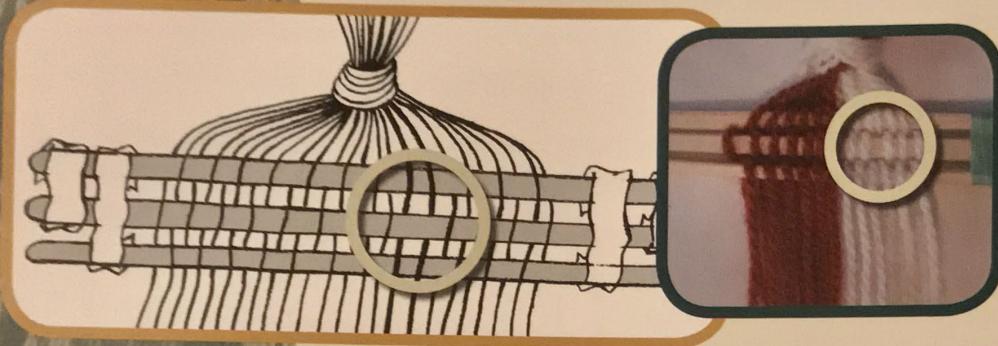
What do the *LEASE STICKS do?

They hold the **FIRST CROSS**, maintaining order among the threads as you begin weaving. Once you have completed 3 or 4 patterns, the lease sticks have mostly outlived their purpose. You might replace the lower one with a safety belt. The lease sticks might now serve as **STRETCHER BARS**, holding the work open and flat, sliding them down as your weaving grows in length (see picture on page 6 & 7).

TROUBLESHOOTING THE FIRST CROSS

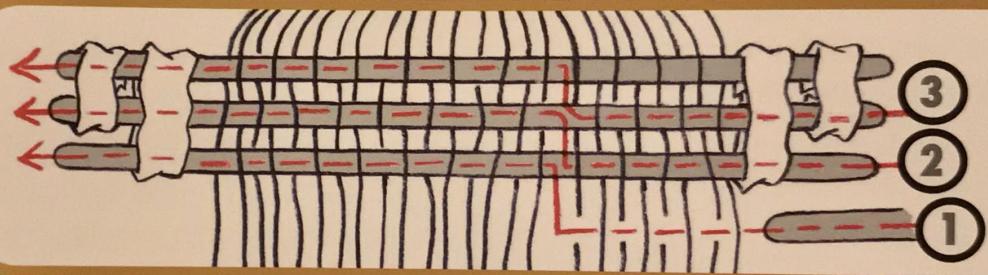
Sometimes errors happen in the measuring-out stage.

What it looks like: Carefully examine your threads for irregularities. Pictured here, you see two threads in the middle of the white section that travel the same path. This will cause trouble when you begin to weave. This is called an ‘imperfect shed.’



- Take the time to correct this error.
- The quick method uses 3 other sticks or large blunt knitting needles.

What to do:



- Begin on the edge nearest the error, in this case, the right edge. Create another shed by inserting the knitting needle, taking a back thread to the front, and front to back around the knitting needle.
- Once you get to the error, then slide the knitting needle through the shed created by the lowest stick.
- Slide a 2nd and then a 3rd knitting needle, following the paths indicated in the drawing above and pictured below.
- Once you have corrected the error, remove the original lease sticks and tape the knitting needles together.

REVERSE THE SHED

If your initial set-up does not match the pattern picture set-up, you can reverse the shed:

To reverse the ‘up and down’ to ‘down and up,’ remove the top lease stick, and use it to find a new shed at the bottom.



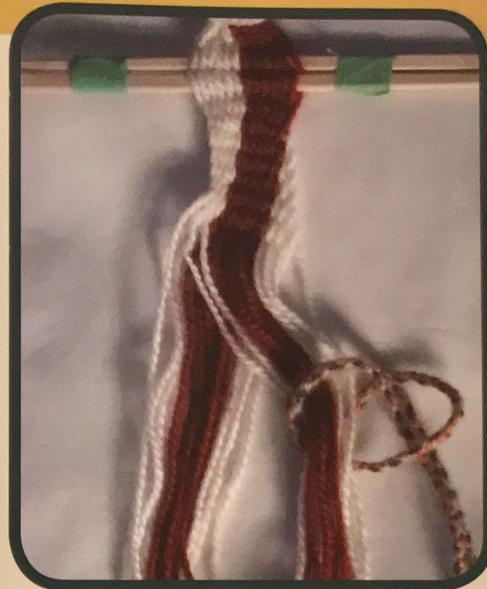
SECURING THE SHED WHILE TAKING A BREAK

When taking a break, you will want to secure the shed before leaving your weaving unattended.

It is only necessary to secure half of the warp threads.

To make yourself a ‘safety belt’: Cut a length of string 30 cm (12 in) long.

Tie this string around the upper threads, preventing them from mixing with the lower threads. It will also tell you which side is up when you return to your work.



THE TANGLES AT THE BOTTOM

It is completely normal for the threads to tangle at the bottom. This is called the False Weave, and is a mirror reflection of the weave done up above.

Ignore this as long as you can. When it is time to untangle, you might be surprised how easily the job gets done:

Grab the threads, one at a time, from a spot above the tangle, and gently pull the thread upward and out of the mess.

If a thread seems to resist, then leave it alone while you extract the next few threads. Invariably, when you come back to the difficult one, it will have changed its mind, and will now come willingly.

BEADS

Beads add a great deal. They give the impression of something very fancy, but actually are quite simple.



Choose your beads with care.

Too large a bead will significantly loosen your work. Too small a bead will not go on the thread.

The correct size is the bead with the smallest possible hole into which you can squeeze your thread.

- Roll the tip of the thread over the wax.
- Then rub the tip between your fingers to work the beeswax into the fiber.

- The waxed end should be nice and stiff, like a shoelace tip.

To outline an arrowhead:

- 4 strands must be beaded.
- Two separate arrowheads are always in progress.
- Thread on a dozen or more beads onto each strand, and push them into place as you weave.
- The beads should be seen equally from both sides of the fabric, sitting in between the weft rows.



Beads in waiting



TENSION ADJUSTMENT



Loosely woven sash
MANITOBA MUSEUM HBC 57 20F



This sash narrows by one inch halfway through its length, evidence of a change in tension.

PARKS CANADA COLLECTION

Fine fingerweaving is a warp-faced cloth. That is to say that only the warp (lengthwise) threads are visible. Beginners often have difficulty achieving the proper balance. Efforts to tighten up the weave only result in the piece looking worse.



RULES

- Loose is OK
- Go for Even, rather than Tight

Loosely woven sashes are found in museum collections.

- If you must have tightly woven cloth, attach the lower end of your warp threads to your chairleg (page 19, illustration 1).

Sometimes a more direct method is required for tension adjustment:

METHOD A: Hold the upper threads in one hand, and the lower threads in the other.

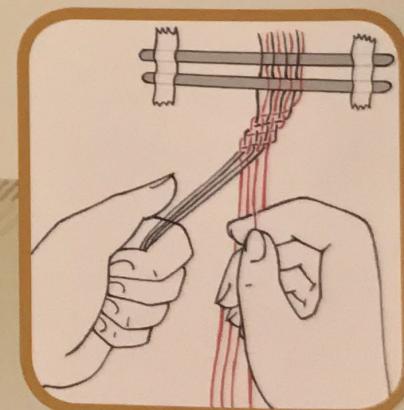
Tug gently, pulling your hands apart, forcing the weft threads to compact together.

METHOD B: You may need to ‘fine tune’ the tension, paying attention to individual threads: still holding the upper threads in one hand, tug on each thread in turn with the fingers of the other hand. Pay particular attention to threads that recently have been weft.

Now do the same thing for the lower threads, gently tightening them one by one.



**DIRECT TIGHTENING
METHOD A**



**DIRECT TIGHTENING
METHOD B**

CHECKERBOARDING

CAUSE: Unbalanced tension

SOLUTION: Adjust your working height

After every dozen or so rows of work, you must raise the piece higher, or else you are working lower and lower. Working at a lower-than-ideal level often causes an imbalance in tension.

To adjust the tension: Gently tug on each thread in turn, paying particular attention to threads that have recently been weft. Pulling too hard can actually cause checkerboarding.

Avoid loosening the previous row(s) as you weave the next. Separating the threads to see which thread comes next effectively loosens the weave on previous rows.



Diagonal stripe checkerboarding
Insufficient tension on the wefts

CURVATURE



Curves (single direction weaving such as diagonal stripe and stipple)
Cause: Too much tension on weft and not enough tension on the warp will cause the work to curl.

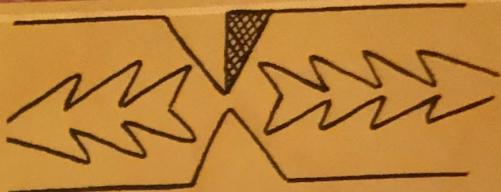
Solution: ease up when tightening the weft and do more of 'direct tightening method a.'



Assomption pattern checkerboarding.
An example of pulling too hard on the red threads.

BULL'S EYE

For sashes woven middle-to-end



The completed bull's eye allows the work to lie flat.



Tip: Some people work the first two sections of the Bull's Eye before starting the sash pattern.



SECTION 1 ROW 1

- Weave the outermost thread through its own color and return it to warp position.



ROW 2

ROW 2

- Weave the outermost thread through its own color and switch with the next color.
- Weave this thread through its own color and return it to warp position.



ROW 3

- Weave the outermost thread through its own color and switch with the next color.
- Weave this thread through its own color, switch with the next color, weave through that color and return it to warp position.



If your sash has more than four colors as pictured here, then continue in this manner up to, but NOT including the central arrowhead color.



SECTION 2

- Turn the work over and repeat each row as for Section 1.
- Your work should now be flat across.



SECTION 3

- Along with section 4, this will compensate for the “downhill” lean of the weaving on the second half of the sash.

ROW 1

- Weave the outermost thread through its own color, switch with the next color, and continue this way to the color neighboring the central arrowhead. Return the last thread to warp position.

ROW 2

- Weave the outermost thread through its own color, switch with the next color, and continue this way to one fewer color zone than the previous row.

ROW 3

- Continue this way, weaving one fewer color zone each row, until only the outer color is woven.



SECTION 4

- This is the final section of the Bull’s Eye.
- Turn work over, and repeat each row as for Section 3.



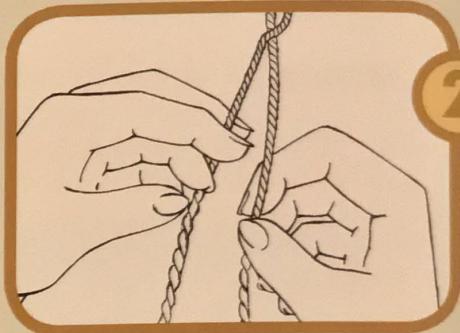
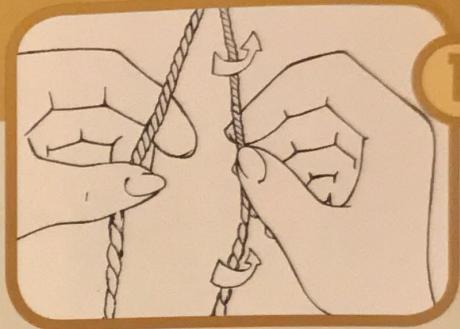
- You are now ready to resume weaving in your original pattern.
- The two center threads are already crossed for you.
- The right-of-center thread weaves to the right, and left-of-center thread weaves to the left.

FRINGE TWISTING

- Take two strands, one in each hand. Rotate the thread in your right hand in the direction of twist in the fiber, tightening the twist.
- Trade hands: Thread on the right passes over the thread on the left.

NOTE: If your threads have a 'z' twist*, then Step 2 should read:
Thread on the right passes under the thread on the left.

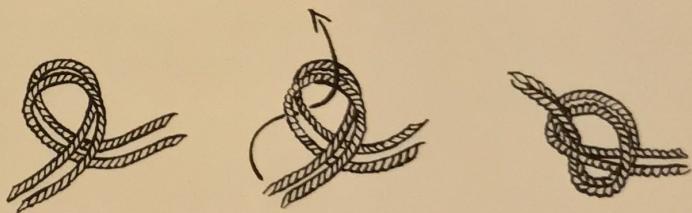
- Keep repeating these 2 steps.
- Be careful that the threads stay twisted as you transfer from one hand to the other.
- For maximum effect, work close to the top, where the threads are coming together.
- Slide your hands down the threads gradually as the fringe is created.
- The fringe may be secured at the lower end by an overhand knot.



Directions are for threads that have an 's' twist*, that is, the diagonal line visible in the threads lines up with the diagonal line in the letter 's' (as opposed to the letter 'z').

Be certain to twist the threads in the proper direction, tightening the twist in the first step.

Pictured here are 2 ends of the same sash, one twisted to the right, the other to the left.



WEAVER'S TERMS:

***S-TWIST** means yarn is twisted in the direction of an 'S'

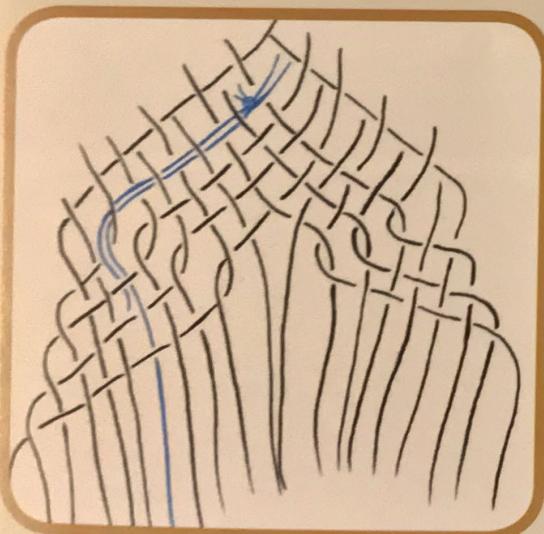
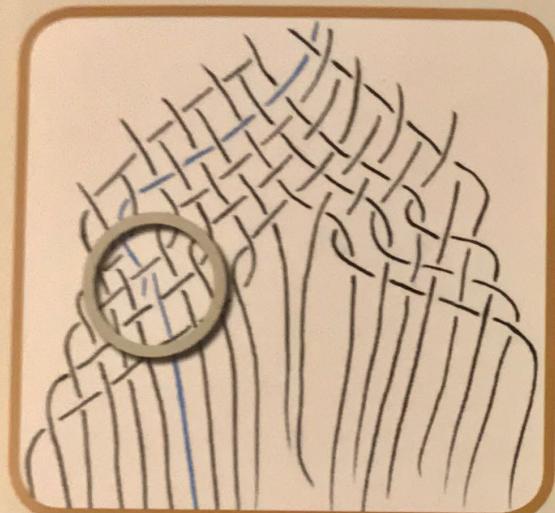
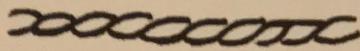
***Z-TWIST** means yarn is twisted in the direction of a 'Z'

S
Z

SHOULD A THREAD BREAK

Don't Panic

- Prevention is number 1.
- If a thread starts losing its twist, then re-twist it.



What to do: Make a large knot at the end of a replacement thread.

Insert the knot into the cloth, following the path the broken thread took over the last few rows.

Leave the broken end sticking out, as you may want to use it to tighten.

The knot should be large enough to prevent the replacement thread from pulling out when you tighten the weave.

Wait for several more patterns of weaving to be completed before you cut off the knot as well as the broken end.



Repair knot left in a historical sash

PARKS CANADA

SURE SIGNS OF TROUBLE

NOT ALL SASHES ARE PERFECT!

The list of all possible ‘mistakes’ is endless. Students demonstrate infinite creativity in this category.

Featured here are descriptions of the top 3 categories of difficulties that students encounter:

Beginning of the row troubles

Middle of the row troubles

End of the row troubles

TIP

A new weaver might go through this list, making each of these mistakes on purpose in order to better understand what they look like and why they are considered problematic.

Any of these ‘mistakes’ might be made on purpose as a ‘design element.’



Troubles selecting the weft at the start of the row

MUSÉE DE SAINT-BONIFACE MUSEUM TFT 93



Middle of the row problems

MANITOBA MUSEUM COLLECTION H9 7 924

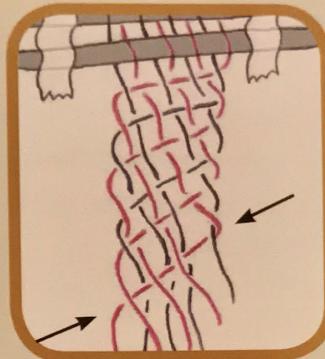
BEGINNING OF THE ROW TROUBLES

INCORRECT WEFT

...IN STIPPLE PATTERN

Two consecutive wefts will have the same color 'X'ing of lengthwise (warp) threads will be noted

What to do: Weave backwards to the spot where the error occurred. Correct the error and weave on. Realign the warp and weave again.



...IN A DIAGONAL STRIPE

manifested at the border between the color zones (see photo).

What to do: Weave backwards to the spot where the error occurred. Realign the warp and weave again.



...IN A CENTER-OUT PATTERN

such as Chevron and Arrowhead, an incorrect weft may not cause problems until the next row.

Pictured here, the thread marked with an X should have been the weft last time.

What to do: When multiple wefts are used, one after another, across the width, and only one weft is 'wrong,' you might consider use of a crochet hook or large blunt needle. Have the warp thread, marked with the X in the photo, follow the path of the weft-out-of-sequence. Once this is done, then pull out the incorrect weft.

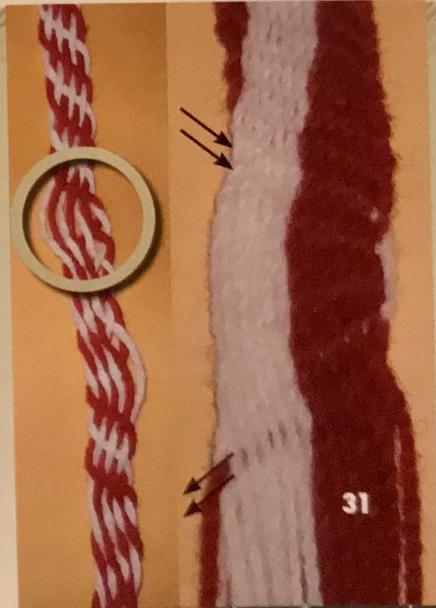


WHICH WAY DO I GO? CONFUSED DIRECTION OF WEAVE

Returning to the work after a break, a weaver asks, 'in which direction do I weave?' To prevent this confusion, before you leave on your break, always mark your work by attaching the safety belt to the front threads (see page 23).

If, perchance, all has failed, and you are indeed weaving in the wrong direction, then...

What to do: Work backwards, unweaving, until a spot before the confusion occurred.



MIDDLE OF THE ROW TROUBLES



MANITOBA MUSEUM
H4.1.456

QUEUE-JUMPING

A lengthwise (warp) thread goes before its turn. Sometimes you grab two threads instead of just one.

This problem is characterized by a crossing of the warp threads.

There will be an accompanying disruption of the color pattern.

What to do: Weave backwards to the spot where the error occurred, correct it, and weave on.

QUEUE JUMPING



LEAVING LOOSE ENDS

This happens when a weaver is distracted or pulled away from the work suddenly. Frequently it is not noticed until the next row.

A weft thread was left hanging, and now appears to be a warp thread.



Leaving loose ends is an error you want to practice under controlled circumstances, so you will be prepared, as it is bound to happen.

This is not always an error. It is used in the Bull's Eye, page 27.



INCOMPLETE ROW

What to do: Leave the second (current) weft hanging, and finish the row with the first weft.

Go back and finish the second row with the second weft.

CHANGE OF WEFT TROUBLE

The weft changes at an incorrect location. Forgetting to change weft, or going too far can be the cause.

What it looks like: This error invariably results in a disruption of the pattern. Frequently a weaver notes a sense of confusion before noticing the irregularity on the pattern.

This is most common in the Lightning pattern (page 45), particularly at the lower edge of each repeat.

What to do: Work backwards, unweaving as you go, to a place before the mistake occurred.



Avoid this type of error by counting diligently as you weave.



VERTICAL STRIPE



ASSOMPTION



ARROWHEAD



Switching in the wrong place causes trouble in the Lightning pattern.



Green and red stippled section displays an obvious error where change of weft happened in an incorrect location.

MANITOBA MUSEUM HBC 1603.5

END OF ROW TROUBLES

OUTER EDGE CONFUSION

- Threads at the end of the row fail to become re-integrated as warp threads in the fabric.

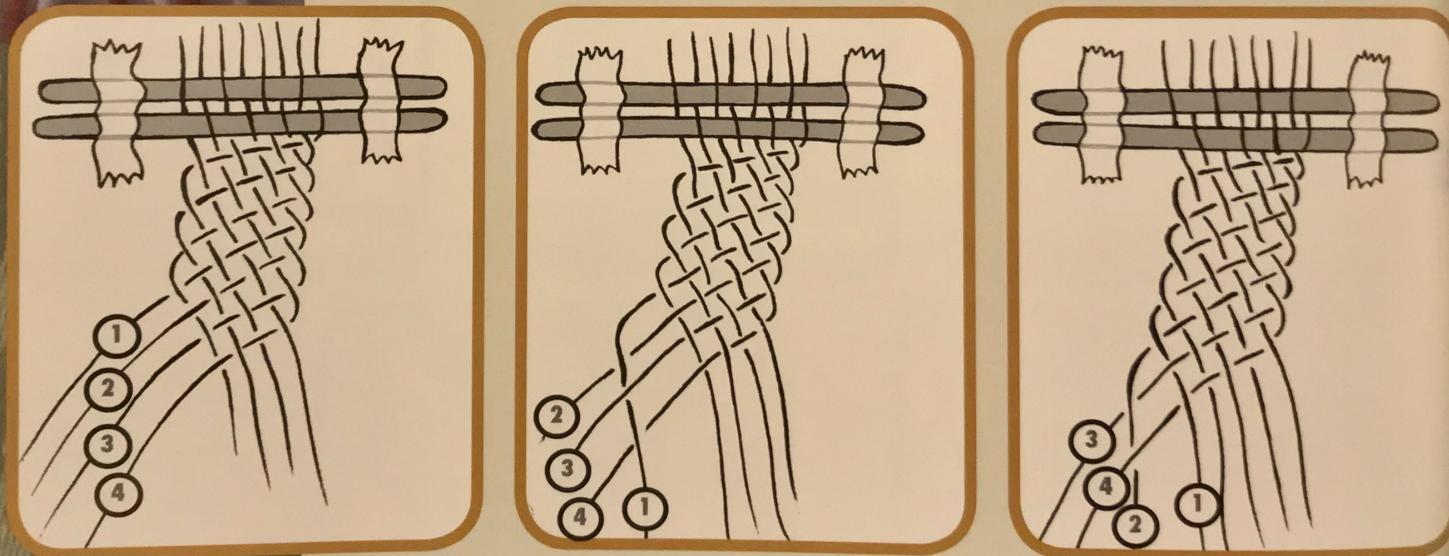
What to do: Pull all the affected threads to the side. Place them at right angles to the formed cloth.

Begin with the uppermost thread.

Weave it into place:

- Decide whether it starts by going over or under.
- In this illustration it will begin by going over.
- Weave it into place.

Carry on weaving each wayward strand over and under, working your way down until all threads are once again warp threads.





Pictured here, a pale blue thread has wandered into the royal blue zone.

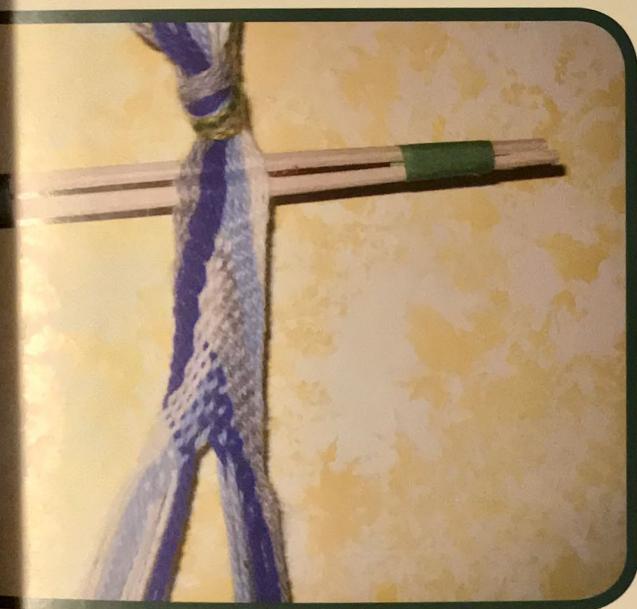
CENTRAL CONFUSION

END OF THE ROW TROUBLES IN REVERSE CHEVRON WEAVING

Numbers of threads on either side of the center do not add up correctly.

What to do: Only the center portion needs to be undone, up to the point where the error occurred.

Pictured below, weave each successive weft back into place, here 2 pale blues and 3 grays.



AT THE END OF A MISTAKE-CORRECTING SESSION

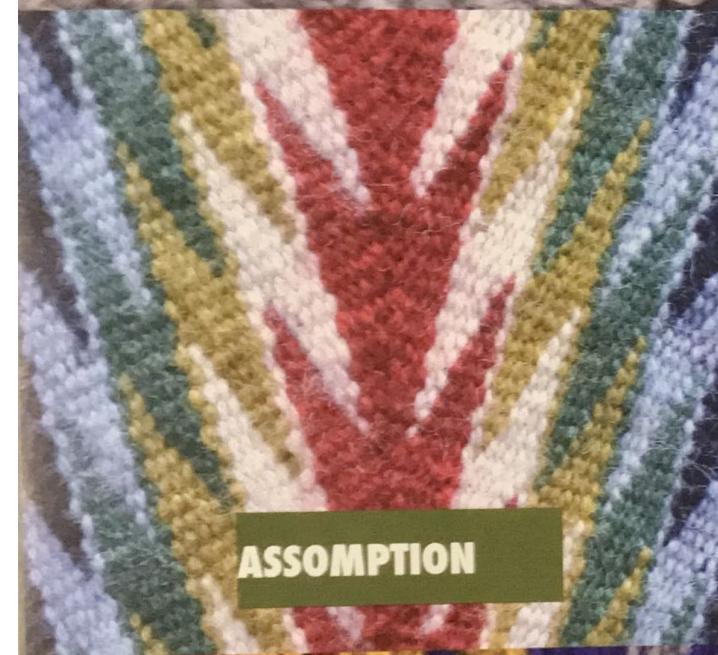
Make sure you have re-established the shed.

Go through the row, making sure that the ‘one up, one down’ pattern is in place.

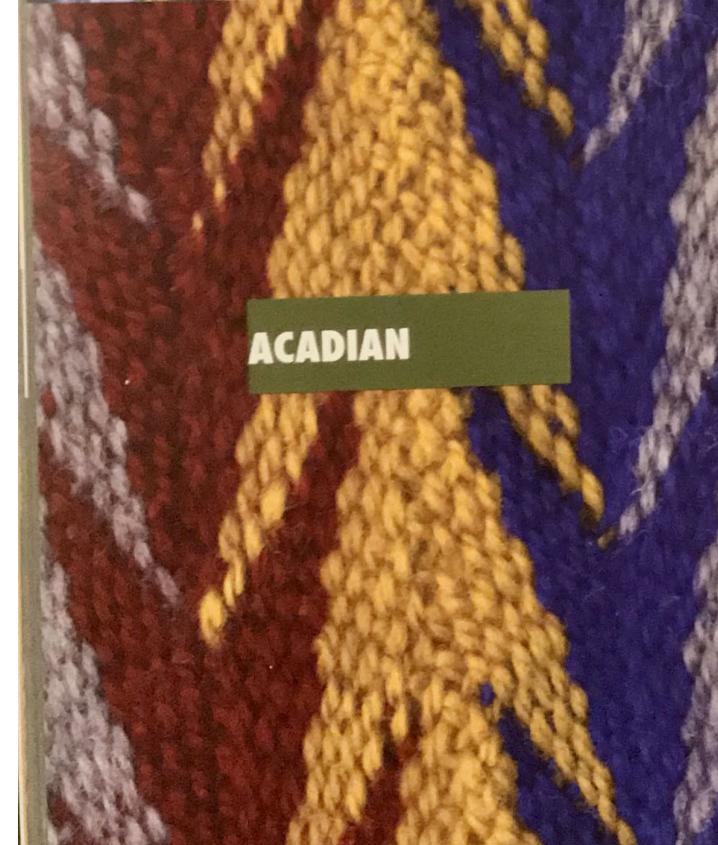
Count your threads to make sure you have the same number of ‘up’ as ‘down’ threads.



ARROWHEAD



ASSOMPTION



ACADIAN



FLAME

TRADITIONAL PATTERNS



DIAMONDS

The patterns possible within the fingerweaving technique are infinite in variety.

Here you will find the description of some of the basic building blocks from which fingerwoven sashes are designed.

Once you've mastered this set of patterns, you can try putting them together to form new, exciting, more complex designs.

The patterns given here are a bit like recipes. They can be doubled or halved. You can put several side-by-side to complement one another. You can play with colors.

The variety is endless.



THE STIPPLE

NOTE: This is the pattern used in the beginner's techniques on pages 12-17 because it highlights the difference between front and back threads.



THE PATTERN

- Produces horizontal stripes
- Colors alternate; all front threads are of one color and all back threads are of another color



RULES

- Set up threads in alternating colors
- Displacement of the weft is from one edge to the other where it returns to warp position
- Weft threads will alternate in color



ATTENTION

- Two adjacent weft rows are of the same color
- Two threads of the same color are side-by-side in the front or back threads
- Mixing of colors across a horizontal line

For assistance in correcting any of these irregularities, see pages 30-32



For the Stipple pattern in graph form, see page 60

WEAVER'S TERMS:

WARP lengthwise threads

WEFT sideways threads

SHED space between front and back warp threads through which the weft passes

CREATE YOUR OWN STIPPLE SAMPLE

Measure out 24 threads:
12 color A, 12 color B.

Arrange the warp so colors alternate.

SET-UP



The Stipple is frequently seen as a design element in historic sashes.

MANITOBA MUSEUM HBC56.15



For a suggestion on how to incorporate the Stipple into other patterns, see note 1 on page 53.



1

FIRST ROW

Begin each row with the rightmost thread, weaving it all the way to the left-hand side.



2

SECOND ROW

Weft colors alternate.

In the first row, color A is weft.

In the second row, color B is weft.



THE DIAGONAL STRIPE



THE PATTERN

- Produces wide diagonal stripes moving in the direction opposite the weft
- Warp colors stay in groups



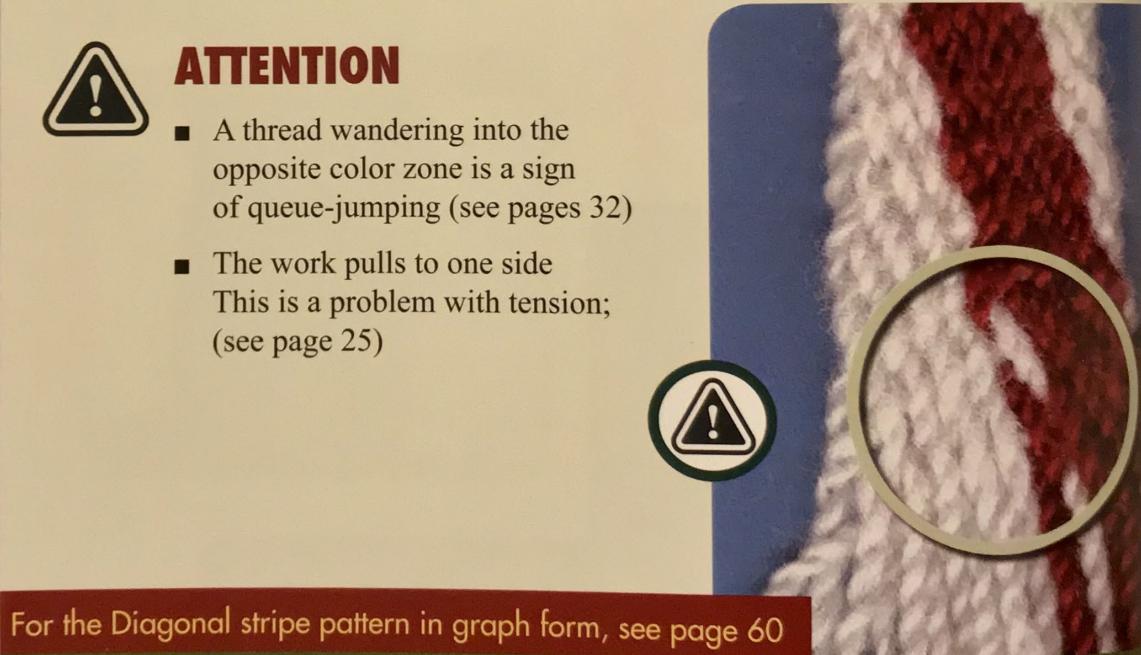
RULES

- Colors are arranged in groups
- Displacement of the weft is from one edge to the other where it returns to warp position
- If the weft moves from right to left, then the stripe will move from left to right



ATTENTION

- A thread wandering into the opposite color zone is a sign of queue-jumping (see pages 32)
- The work pulls to one side
This is a problem with tension;
(see page 25)



For the Diagonal stripe pattern in graph form, see page 60

WEAVER'S TERMS:

WARP lengthwise threads

WEFT sideways threads

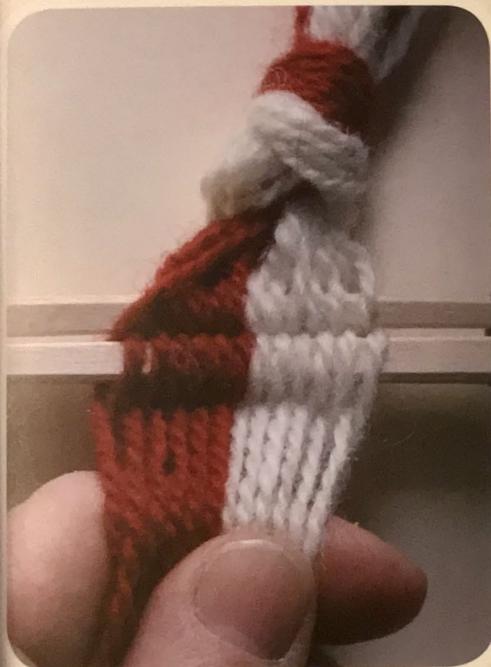
SHED space between front and back warp threads through which the weft passes

CREATE YOUR OWN DIAGONAL STRIPE SAMPLE

Measure out 24 threads:
12 color A, 12 color B.

See directions and photos
on page 21.

SET-UP



1 THE FIRST ROW

All rows the same:
the rightmost
thread is selected as
weft and is woven
all the way to the
left-hand side.



2

DIAGONAL STRIPE, VERSION 2

Measure out 24 threads: 8 color A, 8 color B,
8 color C.

Proceed in the same manner as for Version 1.

Each weft traverses the work completely
before returning to warp position.





THE VERTICAL STRIPE



THE PATTERN

- Produces a vertical stripe down the length of the work
- Warp colors stay in groups that keep to their own side of the work



RULES

- Colors are arranged in groups
- Displacement is always in the same direction
- Threads displace across the same color zone only
- A change of threads is done at the border between the two color zones: the first color weft returns to warp position, and the new color works as weft across its own color zone



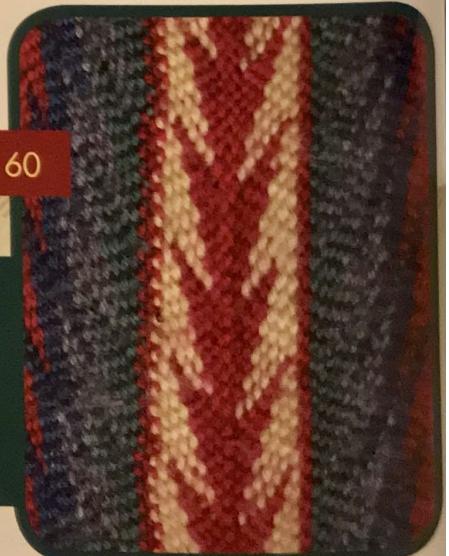
ATTENTION

If a thread of color A strays into color zone B, then you know you have overshot the spot where you should have changed colors



For the Vertical stripe pattern in graph form, see page 60

This is the only fingerweaving design that has a right side and a wrong side. One side of the work has a smooth join at the color change. The other side features a jagged join.



CREATE YOUR OWN VERTICAL STRIPE SAMPLE

Measure out 24 threads in 2 colors:
12 color B, 12 color A

All rows are the same:

SET-UP



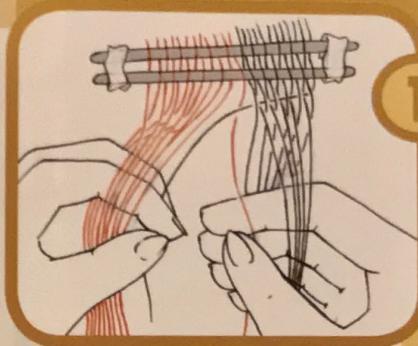
WRONG SIDE OF VERSION 2

VERTICAL STRIPE SAMPLE VERSION 2

Measure out 24 threads: 8 color C, 8 color B, 8 color A.

Each weft traverses 7 strands before returning to warp position:

Color A weft changes places with the first thread of color B.
Color B weft changes places with the first thread of color C.
Color C weft will weave across 7 threads to the end of the row.

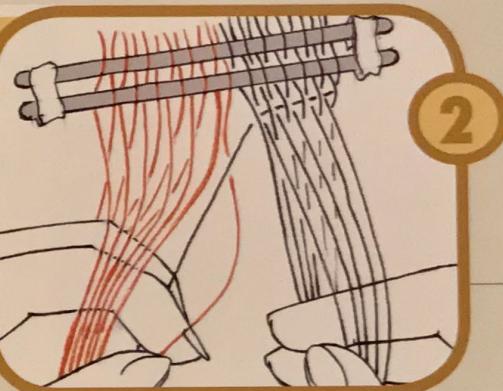


CHANGING WEFT IN THE MIDDLE OF A ROW

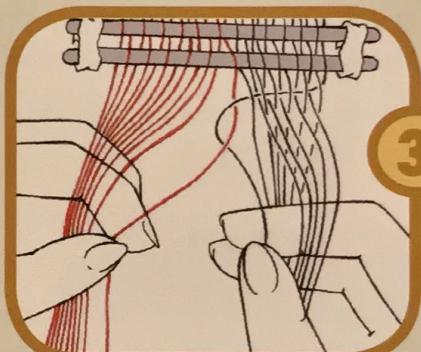
Weave the first 12 threads normally.

Thread 12 will be of the contrasting color B.

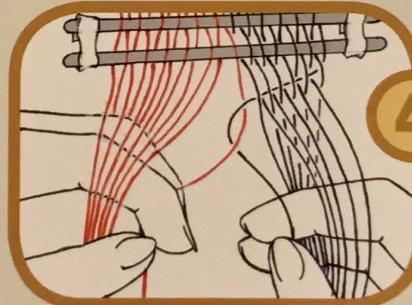
Over the next few moves, thread 12 will trade places with the A colored weft.



Move the B warp-to-be-weft from its position in the right hand and place it in the left hand between thumb and index finger.



Right hand takes the A (previous weft) into 'front' position in the right hand.



New weft thread (B color) is moved into weft position between index and middle finger of the left hand.

NOTE: Depending on your initial set-up and the pattern you are working, you may encounter the need to change the weft to the back, instead of to the front as illustrated above. This is executed in a very similar fashion except that the weft trades places with a front-to-back thread.



THE SAWTOOTH AND LIGHTNING



THE PATTERN

- Produces a series of sawtooth zigzags lengthwise down the work
- Introduces the term 'Adventure'* as wefts travel partway across a contrasting color zone



RULES

- Colors are arranged in groups
- Displacement* is always in the same direction
- Weft adventures into the next color zone, and returns to warp position there
- Count threads as you weave, as displacement and adventure vary with each row



ATTENTION

- Threads should be grouped by color at the completion of each pattern
- In the last rows of the pattern, counting of threads is crucial to avoid getting confused



For Sawtooth and Lightning patterns in graph form, see page 60



WEAVER'S TERMS:

*DISPLACEMENT total number of threads across which a weft travels, before returning to warp position.

*ADVENTURE number of threads of a different color zone, into which the weft travels, before returning to warp position.

CREATE YOUR OWN SAWTOOTH SAMPLE

Measure out 24 threads:
12 color B, 12 color A.
(For a more detailed explanation of this pattern, see illustrated steps at the right.)

ROW 1

*Displace 20, 4 threads
*Adventure 9 threads

ROW 2

Displace 18, 6 threads
Adventure 8 threads

ROW 3

Displace 16, 8 threads
Adventure 7 threads

ROW 4

Displace 14, 10 threads
Adventure 6 threads

ROW 5

Displace 12, 12 threads
Adventure 5 threads

ROW 6

Displace 10, 14 threads
Adventure 4 threads

ROW 7

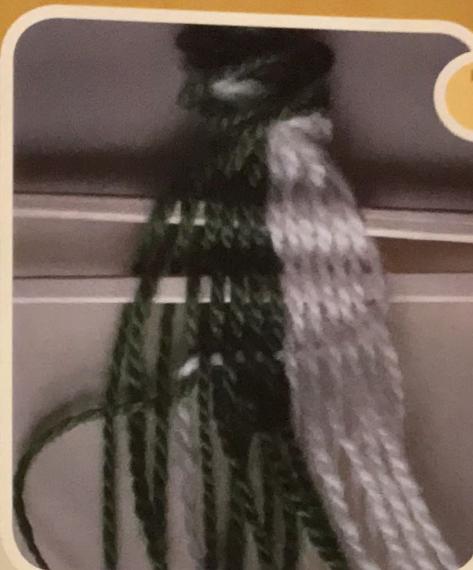
Displace 8, 16 threads
Adventure 3 threads

ROW 8

Displace 6, 18 threads
Adventure 2 threads

ROW 9

Displace 4, 20 threads
Adventure disappears
Repeat from row 1



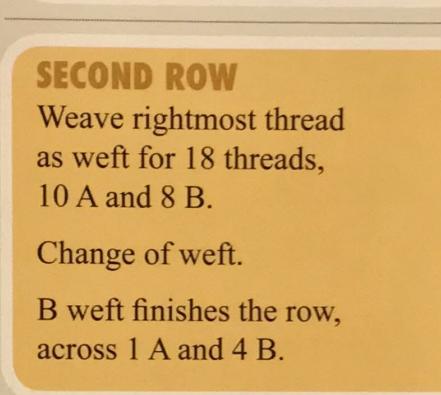
1

FIRST ROW

Weave rightmost thread as weft for 20 threads, 11 A and 9 B.

Change of weft, A for B with thread 20.

B weft weaves across 3 B, and returns to warp position as the 4th B, the end of the row.



2

SECOND ROW

Weave rightmost thread as weft for 18 threads, 10 A and 8 B.

Change of weft.

B weft finishes the row, across 1 A and 4 B.



3

THIRD ROW

Weave rightmost thread as weft for 16 threads, 9 A and 7 B.

Change of weft.

B weft finishes the row, across 2 A and 5 B.



CREATE YOUR OWN LIGHTNING SAMPLE

This is a 5-row repeat pattern.

Measure out 24 threads in 3 colors:
8 A, 8 B, 8 C

ROW 1

Displace 12, 8, 4
Adventure 5 threads

That is:

Color A weft displaces 12 threads
(7 A and 5 B).

Change of weft, B for A (3 Bs remain).

B displaces 8 threads (across 3 B and 5 C).

Change of weft, B for C.

C finishes the row, across 3 C threads.

ROW 2

Displace 10, 8, 6
Adventure 4 threads

ROW 3

Displace 8, 8, 8
Adventure 3 threads

ROW 4

Displace 6, 8, 10
Adventure 2 threads

ROW 5

Displace 4, 8, 12
Adventure disappears



THE CHEVRON



THE PATTERN

- Downward pointing 'V'
- Colors switch sides

Generally, each row is done in 2 moves: work from the center to the left edge, and then turn the work over in order to work from the center to the other edge.

(Some people work from the center to the left, then from the center to the right, changing hands and reversing the movements instead of turning the work.)



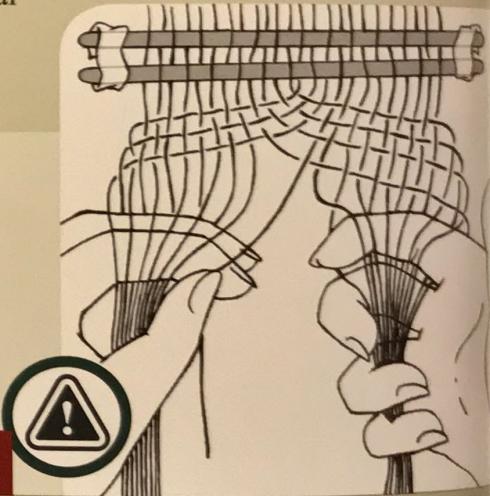
RULES

- Colors are arranged in groups
- Color zones do not need to have equal numbers of threads
- Worked from center to outer edges



ATTENTION

- Choose the weft with care
- Verify your choice by tugging to see where the thread came from



For Chevron pattern in graph form, see page 61



CREATE YOUR OWN CHEVRON SAMPLE

SET-UP

Measure out 24 threads in 4 colors:
6 A, 6 B, 6 C, 6 D

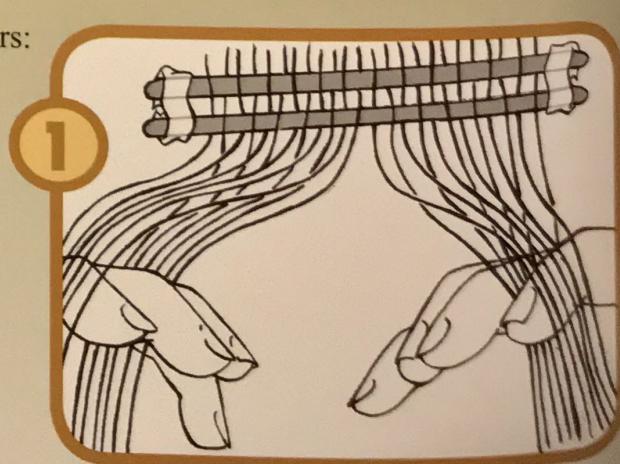
All rows the same, worked
in 2 parts

PART a, STEP 1

Divide the threads between
your two hands

12 threads in each hand

Two fingers of the left hand
in the shed



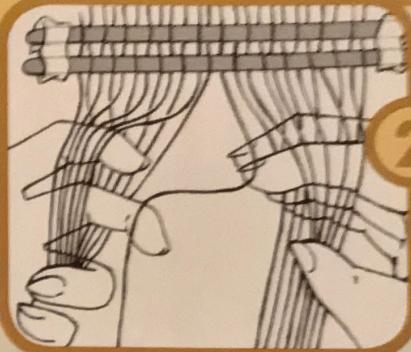
**AT THE END OF
ROW 1, PART a**

1a

PART a cont'd

Select the weft, the leftmost thread from the right hand, placing it between the index and middle finger of the left hand.

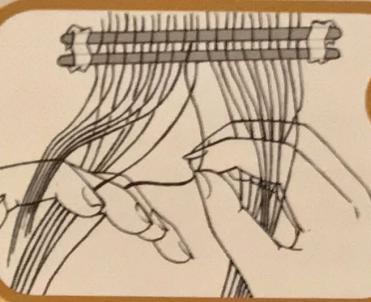
Illustrated here, the weft was a front thread in the right hand.



2

**AT THE END OF
ROW 1, PART b**

1b



3

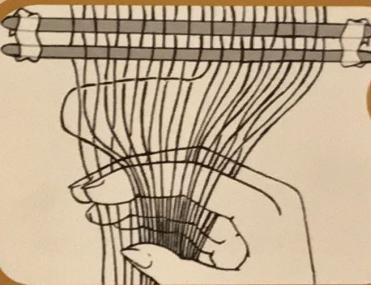
Begin shifting the shed.

The first warp thread to be shifted will be taken from the back and moved to the front.



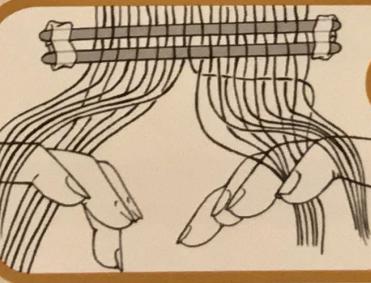
4

Front thread moves to the back.



5

Carry on, shifting the shed all the way to the edge where the weft returns to warp position.



6

PART b

Turn the work over. Find the center again: 13 threads in the right hand, 11 threads in the left hand.

6 ROWS

12 ROWS

Find the weft; it will be a back thread from the right hand. Place it in weft position. Weave this weft all the way to the outer edge where it returns to warp position.

CHEVRON VERSION 2

A design that is seen around the world, in North American Aboriginal cultures, as well as Latvian, Palestinian, and Japanese to name a few. Colors are arranged symmetrically.

Measure out 24 threads:

4 color A, 4 color B, 8 color C, 4 color B, 4 color A

Directions are the same as for Version 1.





THE REVERSE CHEVRON



THE PATTERN

- Upward pointing 'V'
- Colors will switch sides

Generally each row is done in 2 moves. Work from the right edge to the center. Turn the work over and repeat the work from the new right edge to the center. (Some people work from the right edge and then from the left edge and do not turn the work.)



RULES

- Colors are arranged in groups
- Worked from outer edge towards center
- Wefts cross over each other as they return to warp position



ATTENTION

- Count threads at the end of each row
- More threads on one side than on the other at the completion of Part b of a row is a sign of trouble (see page 35).



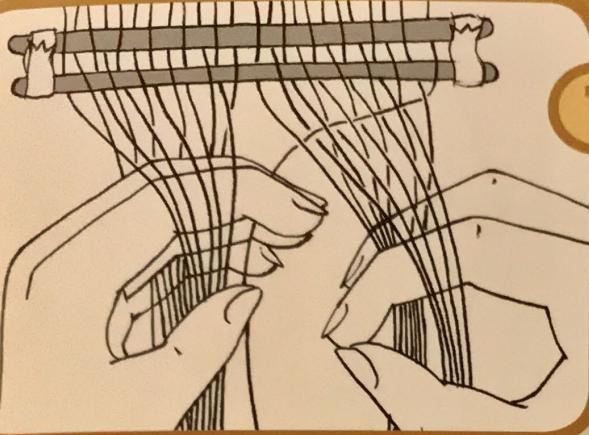
For Reverse Chevron pattern in graph form, see page 61

CREATE YOUR OWN REVERSE CHEVRON SAMPLE

SET-UP

Measure out 24 threads in 4 colors:
6 A, 6 B, 6 C, 6 D

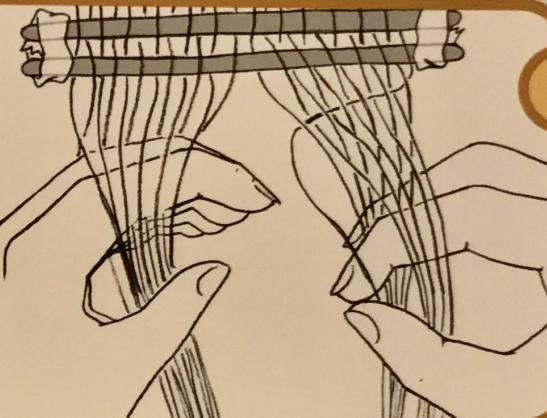
All rows the same,
worked in 2 parts



1

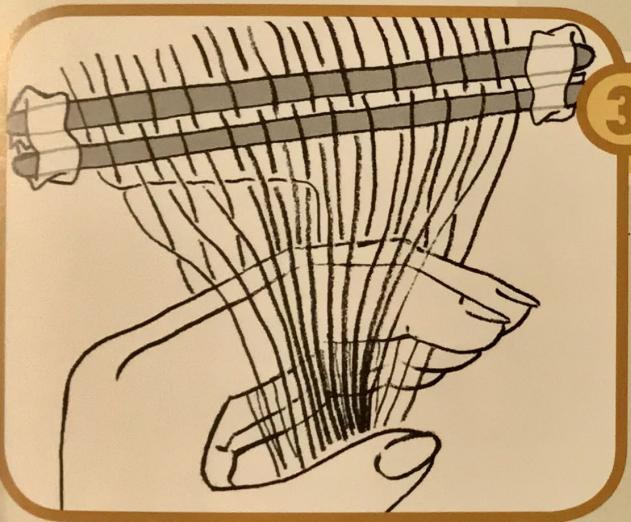
PART a

Weave the rightmost thread as weft for 11 threads.



2

Weft returns to warp position after displacing 11 threads, in number 12 position.



3

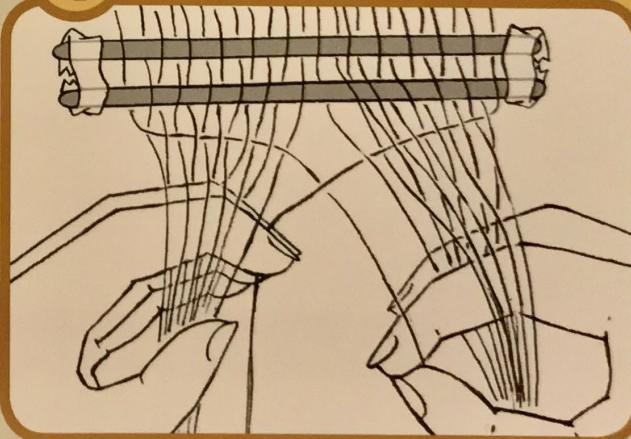
PART b

Turn the work over for part b.

4

Weave the rightmost thread over 11 threads.

The 12th thread will be the previous weft.

**REVERSE CHEVRON JOIN**

Current and previous weft now become warp threads.

You have now completed the first row. Repeat from part a.



↔a f ↔ b e ↔ c d ↔

Chevron and reverse chevron can be used one after the other to produce the 'W' pattern. Here each row has 6 parts, marked a through f.



ARROWHEAD

VERSION 1



THE PATTERN

- Can be seen as two sawtooth pieces placed side-by-side
- Arrows point downward



RULES

Colors are set up in groups in mirror image from the center, here BAAB

- The middle color is the color of the arrow, here color A
- The center of the work is between the two A's
- Threads displace outward from this center according to sawtooth rules
- For each row in the repeat pattern,
the amount of adventure decreases by 1



ATTENTION

Extra caution is needed on the last row. Here the switch red-for-grey did not happen.



For Arrowhead patterns in graph form, see page 61

CREATE YOUR OWN ARROWHEAD SAMPLE

VERSION 1

This is an 8-row repeat pattern.

Each row is worked in 2 parts; turn the work over each time between Part a and Part b.
Measure out 48 threads in two colors:
12 B, 24 A, 12 B.

Divide the threads equally between your 2 hands,
24 in each hand.

ROW 1

a) (Center 12, 12)
Displace 20, 5. Adventure is 8.
That is to say:
Divide the threads equally between your two hands. You should have 12 color A threads in each hand. Select the leftmost A thread from your right hand as weft. Weave across 20 threads, 12 A and 8 B. Switch wefts. Weave this B over

4 B threads to the end of the row. Return the weft to warp position as thread 5. The color A thread has ‘adventured’ 8 threads into the B color zone.

Turn the work over.

b) (Center 11, 12) Displace 19, 5 Adventure 8

That is to say:

Divide the threads equally between your two hands. You should have 11 color A threads in your left hand and 12 A in your right hand. Select the leftmost A thread from your right hand as weft. Weave across 19 threads, 11 A and 8 B. Switch wefts. Weave this B over 4 B threads to the end of the row. Return the weft to warp position. The color A thread has ‘adventured’ 8 threads into the B color zone.

ROW 2

a) (Center 11, 11) Displace 18, 7

Turn the work over

b) (Center 10, 11) Displace 17, 7

ROW 3

a) (Center 10, 10) Displace 16, 9

Turn the work over

b) (Center 9, 10) Displace 15, 9

Adventure 6

ROW 4

a) (Center 9, 9) Displace 14, 11

Turn the work over

b) (Center 8, 9) Displace 13, 11

Adventure 5

ROW 5

a) (Center 8, 8) Displace 12, 13

Turn the work over

b) (Center 7, 8) Displace 11, 13

Adventure 4

ROW 6

a) (Center 7, 7) Displace 10, 15

Turn the work over

b) (Center 6, 7) Displace 9, 15

Adventure 3

ROW 7

a) (Center 6, 6) Displace 8, 17

Turn the work over

b) (Center 5, 6) Displace 7, 17

Adventure 2

ROW 8

a) (Center 5, 5) Displace 6, 19

Turn the work over

b) (Center 4, 13) Displace 5, 19

Adventure disappears

ARROWHEAD

VERSION 2



THE PATTERN

- A two-colored arrowhead happens when the two parts of a pointy arrow are of two different colors. Each half of the arrowhead must displace completely to the other side during each pattern repeat.

CREATE YOUR OWN ARROWHEAD SAMPLE

VERSION 2

This is an 8-row repeat pattern.

Each row is worked in 2 parts; turn the work over each time between Part a and Part b.

Measure out 48 threads in 3 colors: 16 C, 8 B, 8 A, 16 C.

Divide the threads equally between your two hands, 24 in each hand.

ROW 1

a) (Center 8, 8) Displace 16, 9 Turn the work over

b) (Center 7, 8) Displace 15, 9 Adventure 8

ROW 2

a) (Center 7, 7) Displace 14, 11 Turn the work over

b) (Center 6, 7) Displace 13, 11 Adventure 7

ROW 3

a) (Center 6, 6) Displace 12, 13 Turn the work over

b) (Center 5, 6) Displace 11, 13 Adventure 6

ROW 4

a) (Center 5, 5) Displace 10, 15 Turn the work over

b) (Center 4, 5) Displace 9, 15 Adventure 5

ROW 5

a) (Center 4, 4) Displace 8, 17 Turn the work over

b) (Center 3, 4) Displace 7, 17 Adventure 4

ROW 6

a) (Center 3, 3) Displace 6, 19 Turn the work over

b) (Center 2, 3) Displace 5, 19 Adventure 3

ROW 7

a) (Center 2, 2) Displace 4, 21 Turn the work over

b) (Center 1, 2) Displace 3, 21 Adventure 2

ROW 8

a) (Center 1, 1) Displace 2, 23 Turn the work over

b) (Center 0, 9) Displace 1, 23 Adventure disappears



DIAMOND



THE PATTERN

- Upward and downward pointing chevrons form a diamond pattern
- Chevron and reverse chevron patterns alternate to form the diamonds



RULES

Colors are arranged in groups in a mirror image from the center, here: ABCCBA

- Color zones do not need to have equal numbers of threads
- Weft displacement changes direction:
 - Weaves from outer edge to center for several rows
 - Weaves from center to outer edge for several rows



ATTENTION

Care must be taken to keep the work flat and avoid holes where Chevron and Reverse Chevron meet. Some weavers use a technique akin to the Bull's Eye (page 27) to fill in as needed.

For Diamond patterns in graph form, see page 62

CREATE YOUR OWN DIAMOND SAMPLE

This is a 12-row repeat pattern.

Measure out 30 threads in three colors:

6 A, 5 B, 8 C, 5 B, 6 A.

Color A will be at the center of the diamond.

ROWS 1 THROUGH 6

are worked according to 'Reverse Chevron' directions.

Each row will have two parts:

a) Weave from edge towards center,
across 14 threads.

Turn work over.

b) Weave from edge towards center,
across 15 threads,
ending at the very center of the work
in a Reverse Chevron Join (see p 49).

ROW 7

Weave the right-of-center thread to the right, across 14 threads.

Turn the work over, and repeat.

ROWS 8 THROUGH 12

are worked according to 'Chevron' directions.

Each row will have two parts:

a) Weave from center towards edge,
across 15 threads.
Turn work over.

b) Weave from center towards edge,
across 14 threads.

Before starting a new pattern, cross the two centermost color B threads
in a Reverse Chevron Join.

DIAMOND VERSION 2

This is a 16-row repeat pattern.

Measure out 72 threads in four colors:

10 D, 8 C, 8 B, 20 A, 8 B, 8 C, 10 D.

Color D will be at the center of the diamond.

ROWS 1 THROUGH 8

are worked according to ‘Reverse Chevron’ directions.

Each row will have two parts:

a) Weave from edge towards center, across 35 threads.

Turn work over.

b) Weave from edge towards center, across 36 threads, ending at the very center of the work in a Reverse Chevron Join.

ROW 9

Weave the right-of-center thread to the right, across 35 threads.

Turn the work over, and repeat.

ROWS 10 THROUGH 16

are worked according to ‘Chevron’ directions.

Each row will have two parts:

a) Weave from center towards edge, across 36 threads.

Turn work over.

b) Weave from center towards edge, across 35 threads.

Before starting a new pattern, cross the two center-most color B threads in a Reverse Chevron Join.



NOTE 1: The Stipple might be substituted for any given color zone. Set up that section using alternating colors in the warp.

NOTE 2: Compatible patterns are those that may be executed using the same initial set-up.

Diagonal Stripe, Vertical Stripe, and Sawtooth are compatible.

Flame and Assumption are compatible, and under certain circumstances, Diamond can join them.



FLAME

THE PATTERN



- Central downward-pointing arrow flanked by lozenge-shaped flames
- More than 2 colors are used
- Weaving is worked from the center to edge with multiple changes of weft

RULES



- Colors are arranged in groups in a mirror image from the center DCBAABCD
- Except for the center and outer edge groups, all other color groups must have the same number of threads; the center and outer edges may have more
- The central color (A) is the arrow
- Weaving is done from the center to the edge, with wefts changing at the outer margin of each color zone
- Number of threads in the center color zone determines the ‘pointiness’ of the arrowhead
- Displacement of the first and last (arrowhead and edge) weft varies from row to row
- Displacement of the lozenge wefts equals the number of threads in the color zone



ATTENTION

Count carefully on each row



For a Flame pattern in graph form, see page 62

WEAVER'S TERMS:

DISPLACEMENT total number of threads across which a weft travels, before returning to warp position.

CREATE YOUR OWN FLAME SAMPLE

This is an 8-row repeat pattern.

Measure out 72 threads in four colors: 10 D, 8 C, 8 B, 20 A, 8 B, 8 C, 10 D.

The central arrow will be in color A, the outer edge will be color D.

Each row has 2 parts. Be sure to turn the work over between Part a and b.

ROW 1

a) Divide the threads evenly between your two hands,

36 threads in each hand, 10 A color threads in each hand at the center.

Select the leftmost A thread in your right hand as weft.

Weave across 18 threads: 10 A threads and 8 B.

Switch wefts and weave with the B weft for 8 threads.

Switch wefts and weave with the C weft for 8 threads.

Switch wefts and weave with the D weft for 2 threads.

This weft returns to warp position at the very end of the row as the 3rd D thread. Turn the work over.

b) Divide the threads evenly between your two hands,

9 A color threads in the center section in the left hand, 10 A in the right.

Select the leftmost A thread in your right hand as weft.

Weave across 17 threads:

9 A threads and 8 B.

Switch wefts and weave with the B weft for 8 threads.

Switch wefts and weave with the C weft for 8 threads.

Switch wefts and weave with the D weft for 2 threads.

This weft returns to warp position at the very end of the row as the 3rd D thread.

ROW 2

a) (Center 9, 9)

Displace 16, 8, 8, 5

Turn the work over

b) (Center 8, 9)

Displace 15, 8, 8, 5

ROW 3

a) (Center 8, 8)

Displace 14, 8, 8, 7

Turn the work over

b) (Center 7, 8)

Displace 13, 8, 8, 7

ROW 4

a) (Center 7, 7)

Displace 12, 8, 8, 9

Turn the work over

b) (Center 6, 7)

Displace 11, 8, 8, 9

ROW 5

a) (Center 6, 6)

Displace 10, 8, 8, 11

Turn the work over

b) (Center 5, 6)

Displace 9, 8, 8, 11

ROW 6

a) (Center 5, 5)

Displace 8, 8, 8, 13

Turn the work over

b) (Center 4, 5)

Displace 7, 8, 8, 13

ROW 7

a) (Center 4, 4)

Displace 6, 8, 8, 15

Turn the work over

b) (Center 3, 4)

Displace 5, 8, 8, 15

ROW 8

a) (Center 3, 3)

Displace 4, 8, 8, 17

Turn the work over

b) (Center 2, 11)

Displace 3, 8, 8, 17



LONG FLAME

When using more than 3 colors, be aware that odd numbered and even numbered lozenges line up and can make 'long flames':

ABACADDACABA will give you; a central arrow of colored D, with a zone of color A that extends out towards the edge of the work.

PHOTO FROM MB MUSEUM 456





ASSOMPTION



THE PATTERN

- A central downward pointing arrow flanked by rows of lightning bolt
- More than 2 colors are used



RULES

The Assumption pattern can be seen as two Lightning pieces, placed side-by-side. Indeed, there are many examples of museum-piece sashes constructed in this manner by sewing two Lightning pieces together.

- Colors are arranged in groups in a mirror image from the center here DCBAABCD
- Weaving is worked from the center to the edge. Multiple changes of weft per row according to sawtooth rules
- Except for the center and outer edge groups, all other color groups must have the same number of threads. The center and outer edges may have more
- Displacement of the first and last (arrowhead and edge) weft varies from row to row
- Displacement of the lightning wefts equals the number of threads in the color zone
- Number of threads in the center color zone determines the ‘pointiness’ of the arrowhead
- Adventure generally starts 3 threads from the far end of the next-color-zone



ATTENTION

Confusion is common in the last rows of the repeat pattern

Be sure to count accurately

Every row!



For an Assumption pattern in graph form, see page 63



CREATE YOUR OWN ASSOMPTION SAMPLE

This is a 5-row repeat pattern.

Measure out 72 threads in 4 colors:
10 D, 8 C, 8 B, 20 A, 8 B, 8 C, 10 D.

The central arrow will be in color A, the outer edge will be color D.

Each row has 2 parts. Be sure to turn the work over between Part a and b.

ROW 1

a) (Center 10, 10) Displace 15, 8, 8, 6
Adventure 5

That is: Divide the threads evenly between your two hands, 36 threads in each hand, 10 A color threads in each hand at the center.

The leftmost A from your right hand weaves to the left across 15 threads: 10 A threads and 5 B.

Switch wefts.

B weft weaves for 8 threads.

Switch wefts.

C weft weaves for 8 threads.

Switch wefts.

D weft weaves for 5 threads and returns to warp position at the very end of the row as the 6th D thread.

Each weft has 'adventured' 5 threads into the next color zone.

Turn the work over.

b) (Center 9, 10) Displace 14, 8, 8, 6

That is: 10 A color threads in the right hand and 9 A threads in the left hand at the center.

The leftmost A from your right hand weaves to the left across 14 threads: 9 A threads and 5 B.

Switch wefts.

B weft weaves for 8 threads.

Switch wefts.

C weft weaves for 8 threads.

Switch wefts.

D weft weaves for 5 threads and returns to warp position at the very end of the row as the 6th D thread.

Each weft has 'adventured' 5 threads into the next color zone.



ROW 2

a) (Center 9, 9) Displace 13, 8, 8, 8

Turn work over

b) (Center 8, 9) Displace 12, 8, 8, 8
Adventure 4

ROW 3

a) (Center 8, 8) Displace 11, 8, 8, 10

Turn work over

b) (Center 7, 8) Displace 10, 8, 8, 10
Adventure 3

ROW 4

a) (Center 7, 7) Displace 9, 8, 8, 12

Turn work over

b) (Center 6, 7) Displace 8, 8, 8, 12
Adventure 2

ROW 5

a) (Center 6, 6) Displace 7, 8, 8, 14

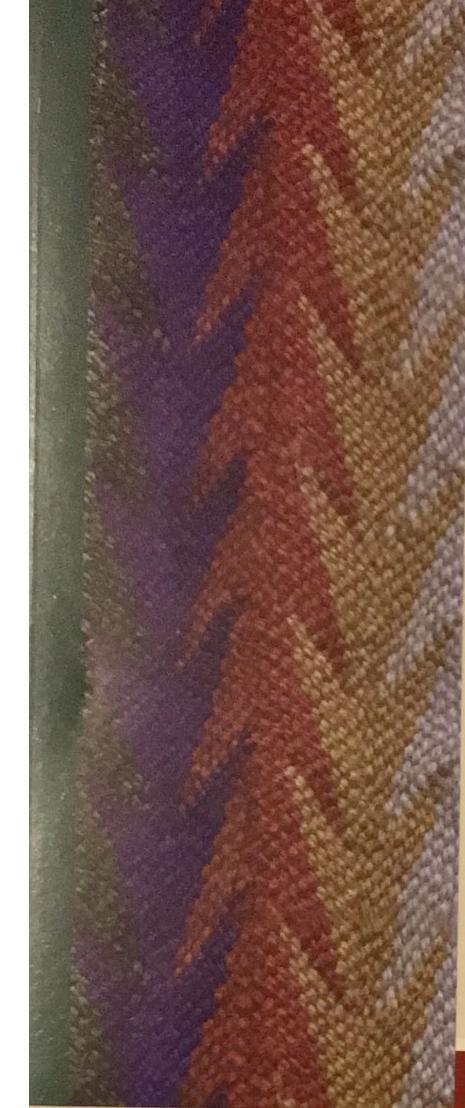
Turn work over

b) (Center 5, 11) Displace 6, 8, 8, 14
Adventure disappears



The Assumption pattern was sometimes made with two Lightning pieces sewn together

MANITOBA MUSEUM COLLECTION



ACADIAN



THE PATTERN

- Alternating rows of downward and upward pointing arrows across the width of the work
- Weaving is worked in several parts per row, following arrowhead and Reverse Chevron rules



RULES

Threads are arranged asymmetrically and in pairs, such as ABBCCDDE

An arrowhead is worked from the centers of the BB and DD color zone

Where the wefts meet, between the 'CC,' you will cross the previous wefts over, according to the instructions on Reverse Chevron page 49

Make it easier – have more threads in the upward arrows than in the downward arrows.

For an Acadian pattern in graph form, see page 63

CREATE YOUR OWN ACADIAN SAMPLE

This is an 8-row repeat pattern

Each row is worked in 4 parts, a, b, c, and d, from 2 'centers.'

Measure out 72 threads in five colors:
10 A, 16 B, 20 C, 16 D, 10 E

Colors B and D will result in down-pointing arrows. Color C will result in an up-pointing arrow, and will require a Reverse Chevron Join (see illustration 4, page 49).

ROW 1

a) (B Center 8, 8) Displace 16, 3

Adventure 8

That is to say:

Divide the threads between your 2 hands, 18 in your left hand, 54 in your right hand. You should have the warp open at the middle of the B color zone: 8 B threads in each hand.

Select the leftmost B thread from your right hand as weft. Weave across 16 threads, 8 B and 8 A.

Switch wefts.

Weave A over 2 A threads to the end of the row. Return the weft to warp position.

b) (D Center 8, 8) Displace 16, 3

Adventure 8

That is: Re-divide the threads so you have 54 in your left hand, 18 in your right hand. You should have the warp open at the middle of the D color zone: 8 D threads in each hand.

Select the leftmost D thread from your right hand as weft. Weave across 16 threads, 8 D and 8 C.

Switch wefts.

Weave this C over 2 C threads to the very center of the work. Return the weft to warp position.

Turn the work over.

c) (D Center 7, 8) Displace 15, 2

Adventure 8

That is: Re-divide the threads so you have 17 in your left hand, 55 in your right hand. You should have the warp open at the middle of the D color zone: 7 D in your left hand, 8 D in your right hand.

Select the leftmost D thread from your right hand as weft. Weave across 15 threads: 7 D and 8 E.

Switch wefts.

Weave this E weft over 2 E to the end of the row where it returns to warp position.

d) (B Center 7, 8) Displace 15, 4

Adventure 8

That is: Re-divide the threads so you have 53 in your left hand, 19 in your right hand. You should have the warp open at the middle of the B color zone: 7 B threads in the left hand, 8 B in the right hand.

Select the leftmost B thread from your right hand as weft. Weave across 15 threads, 7 B and 8 C.

Switch wefts.

Weave this C weft over 3 C threads to the very center of the work. The 3rd thread was weft in Part B. These two wefts now find themselves in warp position at the very middle of the work, in a Reverse Chevron Join (see illustration 4, page 49).

ACADIAN SAMPLE CONT'D

ROW 2

- a)** (D Center 7, 7) Displace 14, 5
- b)** (B Center 7, 7) Displace 14, 5

Turn work over

- c)** (B Center 6, 7) Displace 13, 5

- d)** (D Center 6, 7) Displace 13, 6

Adventure 7

ROW 3

- a)** (B Center 6, 6) Displace 12, 7

- b)** (D Center 6, 6) Displace 12, 7

Turn work over

- c)** (D Center 5, 6) Displace 11, 7

- d)** (B Center 5, 6) Displace 11, 8

Adventure 6

ROW 4

- a)** (D Center 5, 5) Displace 10, 9

- b)** (B Center 5, 5) Displace 10, 9

Turn work over

- c)** (B Center 4, 5) Displace 9, 9

- d)** (D Center 4, 5) Displace 9, 10

Adventure 5

ROW 5

- a)** (B Center 4, 4) Displace 8, 11

- b)** (D Center 4, 4) Displace 8, 11

Turn work over

- c)** (D Center 3, 4) Displace 7, 11

- d)** (B Center 3, 4) Displace 7, 12

Adventure 4

ROW 6

- a)** (D Center 3, 3) Displace 6, 13

- b)** (B Center 3, 3) Displace 6, 13

Turn work over

- c)** (B Center 2, 3) Displace 5, 13

- d)** (D Center 2, 3) Displace 5, 14

Adventure 3

ROW 7

- a)** (B Center 2, 2) Displace 4, 15

- b)** (D Center 2, 2) Displace 4, 15

Turn work over

- c)** (D Center 1, 2) Displace 3, 15

- d)** (B Center 1, 2) Displace 3, 16

Adventure 2

ROW 8

- a)** (D Center 1,1) Displace 2, 17

- b)** (B Center 1,1) Displace 2, 17

Turn work over

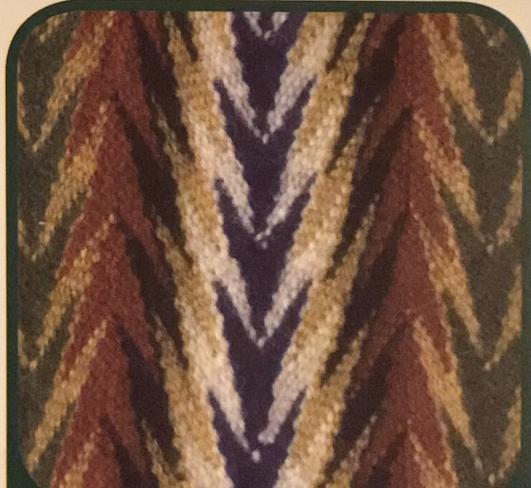
- c)** (B Center 0, 9) Displace 1, 17

- d)** (D Center 0, 9) Displace 1, 18

Adventure disappears



The Acadian pattern is worked in 4 parts, a through d.

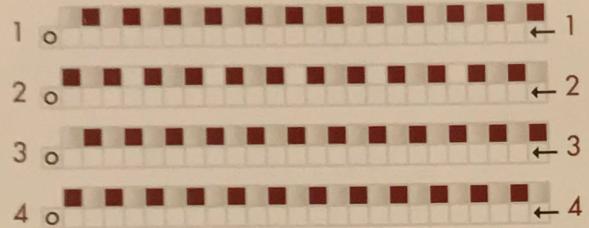


In its classic form the Acadian Pattern features lightnings between the arrowheads.

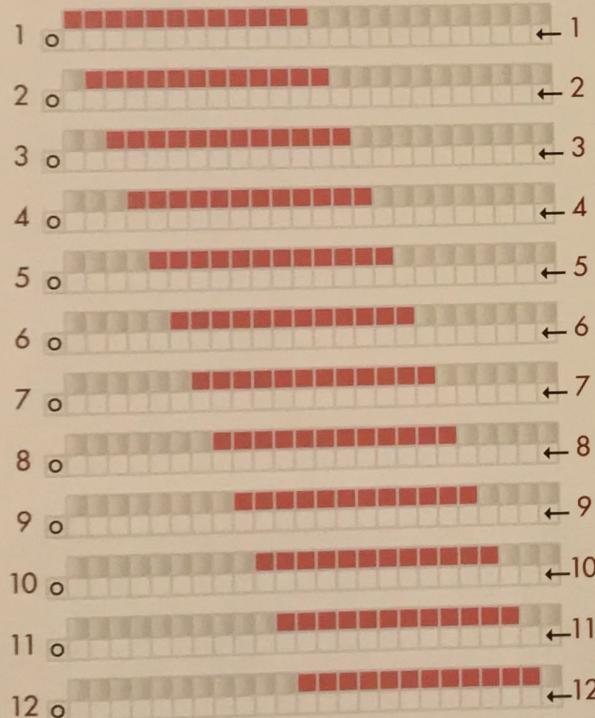
PRIVATE COLLECTION

GRAPH PATTERNS

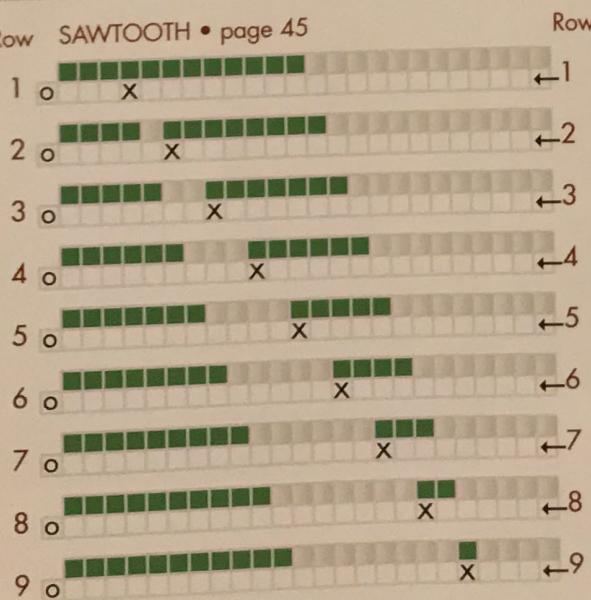
Row STIPPLE • page 38



Row DIAGONAL STRIPE • page 40



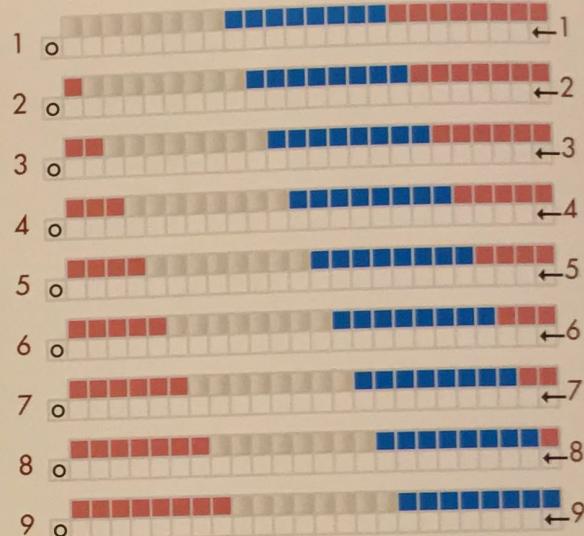
Row SAWTOOTH • page 45



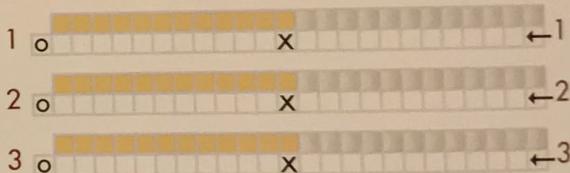
KEY (Each box represents one thread)

- ✓ = Select weft, direction of movement
- ✗ = Change of weft
- = Weft returns to warp position
- △ = Reverse Chevron Join

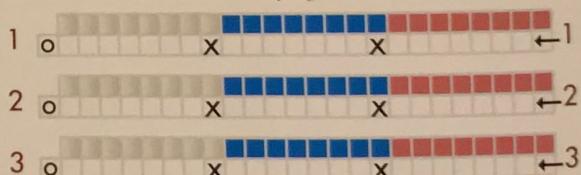
Row DIAGONAL STRIPE 2 • page 41



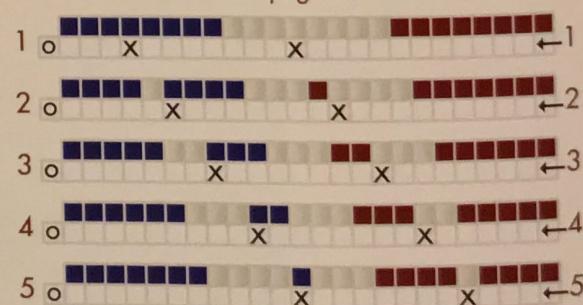
Row VERTICAL STRIPE • page 43



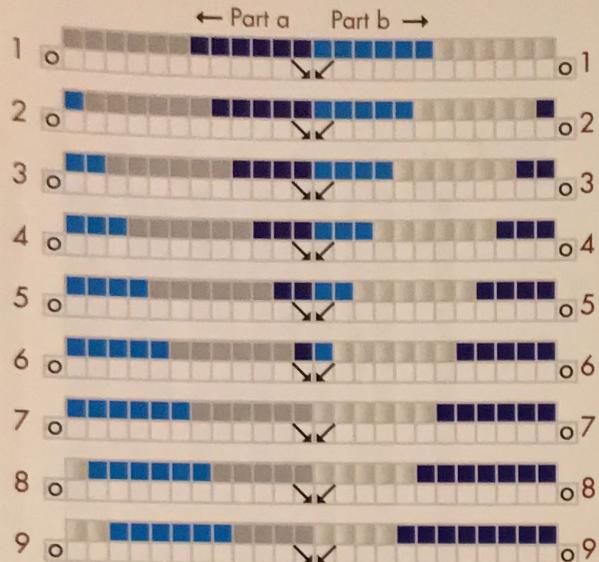
Row VERTICAL STRIPE 2 • page 43



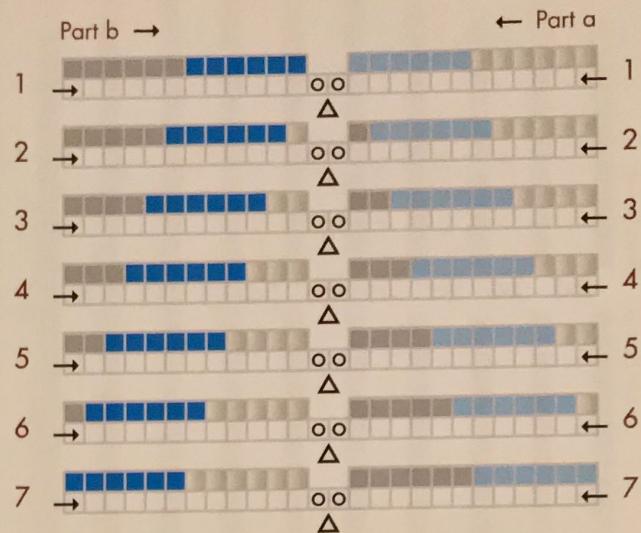
Row LIGHTNING BOLT • page 45



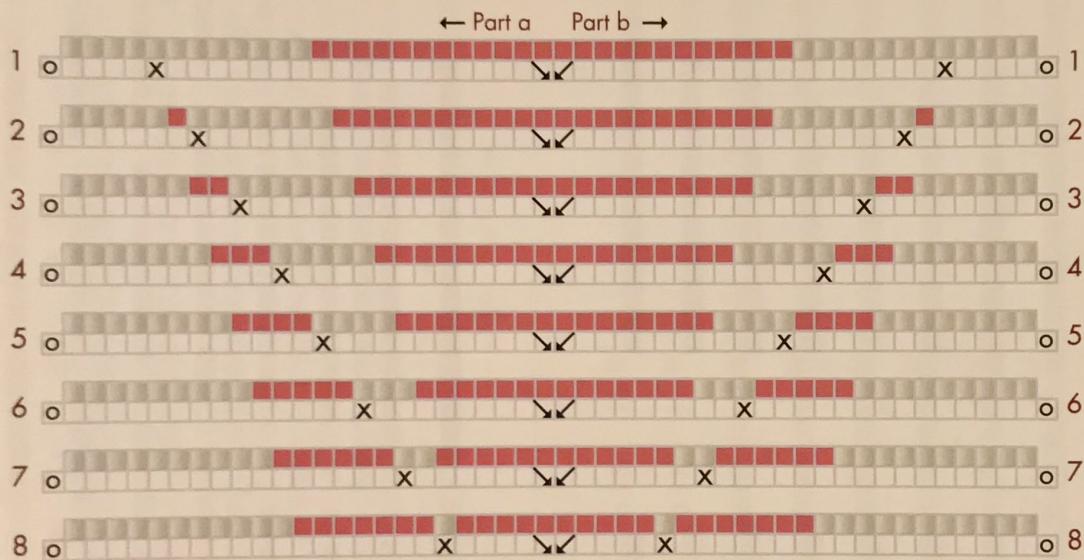
Row CHEVRON • page 46



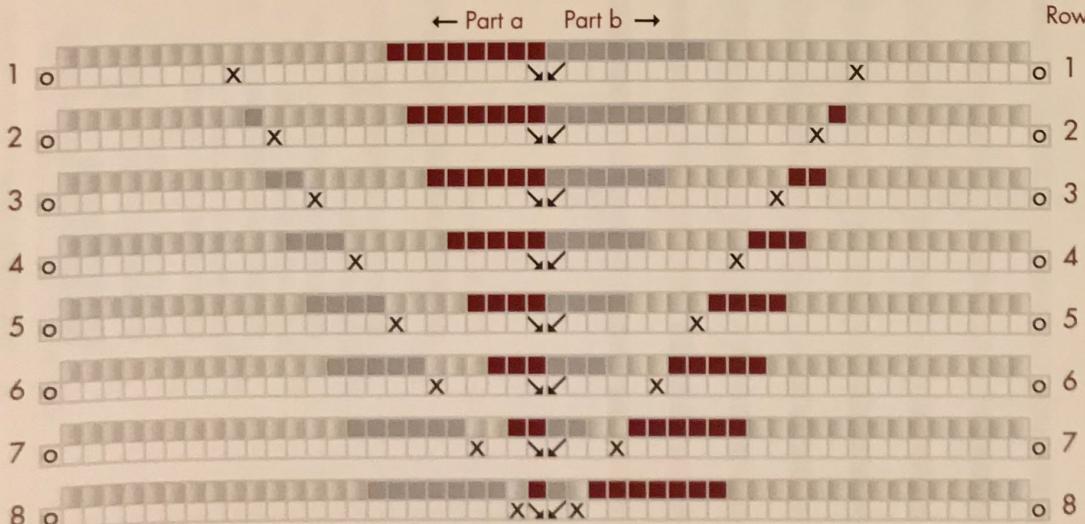
Row REVERSE CHEVRON • page 48



ARROWHEAD VERSION 1 • page 50



Row ARROWHEAD VERSION 2 • page 51



The figure displays a 3D bar chart with three dimensions: Part a (X-axis), Part b (Y-axis), and Delta (Z-axis). The X-axis has 12 categories labeled 1 through 12. The Y-axis has 12 categories labeled 1 through 12. The Z-axis has 12 categories labeled 1 through 12. Each bar is composed of three segments: dark blue, red, and dark red. The height of each segment corresponds to a value, and the total height of the bar represents the sum of these values. The bars are arranged in a grid where Part a increases from left to right and Part b increases from bottom to top.

Row	FLAME • page 55	Part a	Part b	Row
1 o	x	x	x	1 o
2 o	x	x	x	2 o
3 o	x	x	x	3 o
4 o	x	x	x	4 o
5 o	x	x	x	5 o
6 o	x	x	x	6 o
7 o	x	x	x	7 o
8 o	x	x	x	8 o

Row ASSUMPTION PATTERN • page 57

Row	Part a	Part b	→	←	Part a	Part b	→	←	Part a	Part b	→	←
1 o	x				x		x	x	x		x	x
2 o	x				x		x	x	x		x	x
3 o	x				x		x	x	x		x	x
4 o	x				x		x	x	x		x	x
5 o	x				x		x	x	x		x	x

Row ACADIAN • page 58

Row	ACADIAN • page 58	→ a	→ d	→ b	c →	o 1	o 2	o 3	o 4	o 5	o 6	o 7	o 8
1 o	x			x	x	x	x	x	x	x	x	x	x
2 o	x			x	x	x	x	x	x	x	x	x	x
3 o	x			x	x	x	x	x	x	x	x	x	x
4 o	x			x	x	x	x	x	x	x	x	x	x
5 o	x			x	x	x	x	x	x	x	x	x	x
6 o	x			x	x	x	x	x	x	x	x	x	x
7 o	x			x	x	x	x	x	x	x	x	x	x
8 o	x			x	x	x	x	x	x	x	x	x	x